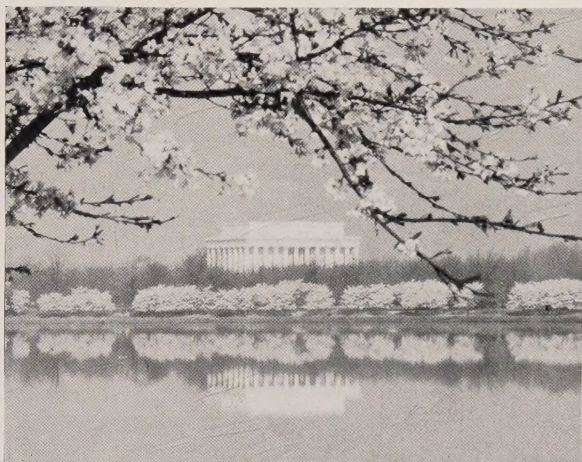


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THE LINCOLN MEMORIAL SEEN UNDER THE CHERRY
BLOSSOMS

THE CHOICE LOCATION OF THE LINCOLN MEMORIAL

BY GLENN BROWN

A VISITOR to Washington City, overlooking the mirror lake on the Mall, can see that it links the Washington Monument with the Lincoln Memorial. United memories of our great Presidents are revived by the joint reflection of their Memorials on the silver surface of the lagoon. Standing alone, refined and dignified, it has strength and individuality; its classic proportions, outlined in brilliant white against the green hills of Arlington, give it charm and stately dignity. The visitor might well wonder if this exceptional setting and location resulted from good luck or the inspiration of genius.

The initiation of a Memorial to Lincoln,

and the selection of a site by the Park Commission, and the great twelve years' battle of the American Institute of Architects and the American Federation of Arts, to prevent its transfer from the selected site, should be interesting history.

The Institute performed a valuable public service in securing a Park Commission. They appreciated the fact that the artistic and practical plan of Washington City by L'Enfant was being ignored in the erection of government structures. They knew that the fundamental principles of this great plan were being lost and that the beauty and artistic appearance of the City were in grave danger. To prevent this, the Institute, after

strenuous efforts, induced the Senate to appoint a Park Commission. This Commission, unknown to all, was the body to suggest a Lincoln Memorial and to indicate where the Memorial should be placed. The character and ability of the men composing the Commission becomes interesting when we remember the importance of their recommendations. The officers of the Institute carefully canvassed the men of architectural and artistic ability and recommended those whom they considered the best in the country. The Senate appointed the ones suggested by the Institute. Their names and qualifications may well be recorded: Chas. F. McKim, architect, noted for culture, breadth and refinement in design, with the Boston and Columbia University Libraries to his credit; D. H. Burnham, architect, noted for his great executive ability, as shown in the management of the World's Columbian Exposition, Chicago; Augustus Saint-Gaudens, sculptor, our most distinguished artist, with a world-wide reputation, known for his figures of Sherman and Farragut in New York and Shaw in Boston—his criticism and advice valued by both McKim and Burnham; Frederick Law Olmsted, landscape architect, with the ability of the older Olmsted, who inherited charge of the greatest parks in the country.

This ideal commission served without compensation. After working enthusiastically for a year they presented an able report on the development of Washington City. In this report they placed the Memorial to Lincoln on the map. No more capable men could have been found to suggest the character of Memorial to the great Civil War President or to fix upon a location for this memorial where it would have dignity commensurate with Lincoln's standing and artistic expression equal to the great classic structures of the Government.

Let us study the location the Commission gave this memorial. L'Enfant, in his plan for the city, made the important east and west axis an open view, bordered by formal avenues of trees between the proposed Capitol on the hill and proposed Washington Monument on the river. The Park Commission, taking advantage of the filled ground west of the Washington Monument, extended this axis again to the river shore, and at the west end of the open view they

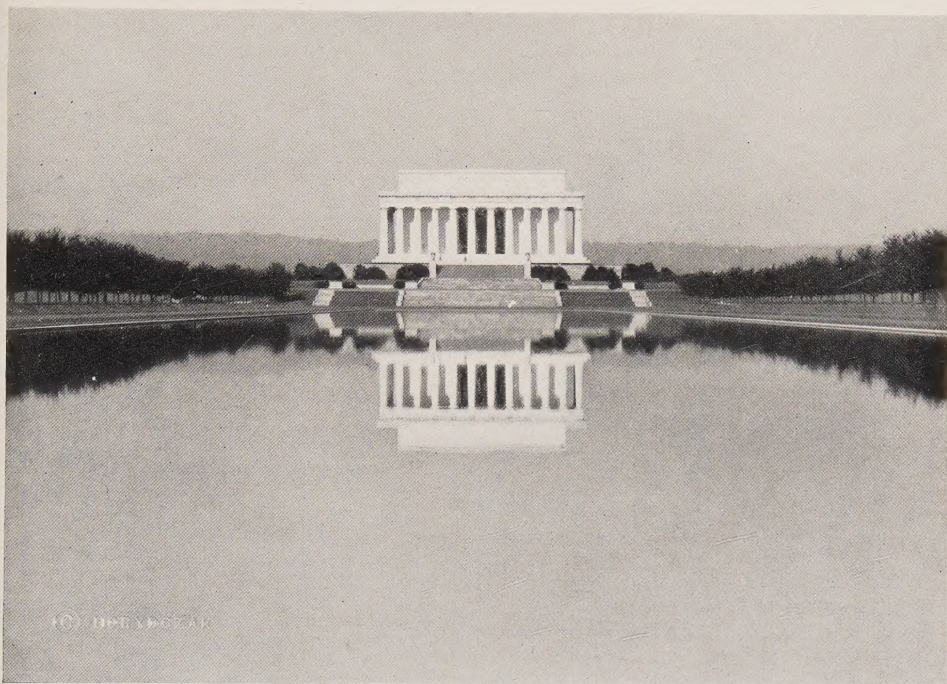
placed the Lincoln Memorial. They gave it a prominent place on the axis with the Washington Monument, the Grant group, and the Capitol. From the Lincoln Memorial a minor axis will radiate over the Memorial Bridge to Arlington and another to the proposed Roosevelt Memorial. Thus the memories of four great Americans who fought nobly for their beliefs will be linked together: Washington for Independence, Lincoln for the Union, Lee for States Rights, and Roosevelt against oppression.

When this site was recommended by such capable and disinterested men, we felt the question was settled, but misjudged human nature.

The attractively rendered and presented drawings of the Park Commission showed there was to be, or at least there should be, an imposing memorial to Abraham Lincoln. This apparently aroused the interest of organizations and individuals. Various interests that wished to place the Memorial where it would be of personal advantage began movements to shift it from the location on the Mall.

The Park Commission plans being a Senate measure, that body could be naturally counted on to support its recommendations. The House of Representatives, as a body, was opposed to the execution of the plan; they could be counted on to impede it in every way. If there was to be a Lincoln Memorial the House leaders wanted it on Capitol Hill, where it would attract attention to the legislative branches of the Government. It made little difference to them whether the hill was best suited for this Memorial or not; they apparently cared little whether the Memorial would be belittled and overshadowed by the great structures in its vicinity. They did not remember that all the available sites in this section were utilized. Speaker Cannon, from the presentation of the Park plan, opposed the site for the Lincoln Memorial and supported any measure to transfer it to some other location. He could not see anything beautiful placed on the disreputable common, as the location appeared at that time. He favored the Capitol hill site or a site in Arlington.

The most prominent private interest which endeavored to seize upon the Memorial as an attractive addition to their own



THE LINCOLN MEMORIAL REFLECTED IN THE MIRROR LAKE

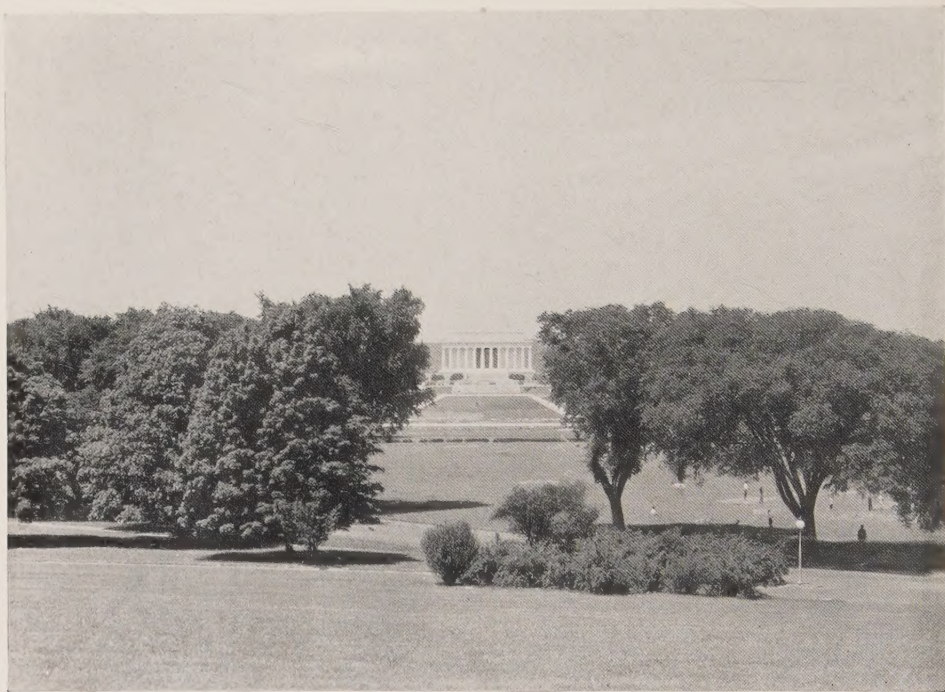
HENRY BACON, ARCHITECT

property was the Great Union Railway Station just being completed at this time on Capitol Hill. The placing of a semicircular classic colonnade around the station plaza would enhance the dignity of the station and complete its design; whether it was simply a colonnade to complete the station or called a Memorial to Lincoln, in either case it would be a part, a smaller part, of the station. This plan appealed strongly to representatives as it brought the Lincoln Memorial near the Capitol, and it appealed to real estate owners on Capitol Hill. This gave three strong interests desiring the transfer of the proposed Memorial from the Mall to the Capitol site. These interests were a powerful combination, difficult to combat.

The American Institute of Architects and the American Federation of Arts, as a public service, undertook to overcome this opposition. They formulated the advantages of the Park Commission site, putting Lincoln on an equal footing with Washington and Grant, giving it the necessary isolation for

dignity and individuality. They called attention to the great ability of the men who had selected this site as the best place to honor Lincoln's memory. They called attention to the economy of the site, as the ground was owned by the Government and all the money appropriated could be applied to the Memorial. They formulated the objections to its erection on the station plaza. It would be overshadowed by the dominant structures of the Capitol and the station; its principal function, instead of being a Memorial to Lincoln, would be a colonnade completing the station. It was not a focal point of interest on the city plan. The principal approach was down hill, always objectionable where we desire dignity. It would be viewed in the hurry and bustle of arriving and departing trains, not in the quiet and isolation which would induce reverent consideration.

This material was printed and sent to art societies throughout the country, with the request that they protest against transfer as belittling the name of Lincoln and



VIEW OF LINCOLN MEMORIAL FROM FOOT OF WASHINGTON MONUMENT

destroying the effective park plan. Their response was immediate and was effective on their respective senators and representatives in Congress. The same information was sent to all the principal papers of the country, the large majority of whom in their editorials took exception to making the Lincoln Memorial an addendum to the railway station. The protests from the home people and the ridicule of the papers had their effect upon Congress, and the station scheme was dropped.

Although the Institute and the Federation had the moral force of the right in their contentions, they would not have been successful in impressing Congress with the justice of their claims except for the breadth and intelligence of government officials at that time. Theodore Roosevelt, the first President since the days of Madison to take an intelligent interest in the fine arts, zealously and unfailingly supported the park plans and the Lincoln Memorial as one of its most important suggestions. Senator McMillan, from Michigan, was the

father of the Park Commission in the Senate. Wise and capable, McMillan was followed by Elihu Root, than whom no one could desire a more powerful advocate. Senator Newlands of Nevada was another staunch supporter, always to be depended on. With this support, they were able to prevent any of the bills favored by the House from going through.

At the instigation of the American Institute of Architects, President Roosevelt, when he issued his executive order creating a National Commission of the Fine Arts just before he retired from the White House, directed this Council as its first duty to study and make a report on the sites for the Lincoln Memorial, advocated by the Park Commission, by members of the House of Representatives and by important individuals. The Fine Arts Council, a body of experts, made an exhaustive study and gave the reasons why no site on Capitol Hill, in Arlington Cemetery or the Soldiers' Home were suitable for the purpose, and ended up by saying "the only suitable site

was the one chosen by the Park Commission."

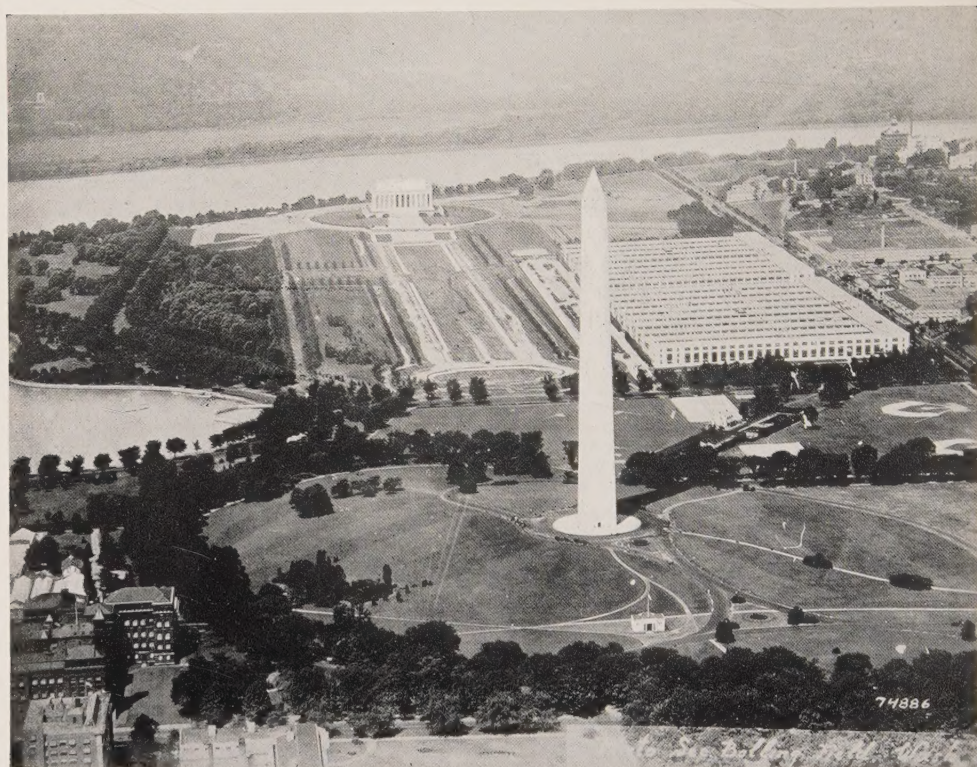
An appropriation of \$2,000,000 was finally authorized for the erection of a Memorial to Abraham Lincoln. The Commission in charge, headed by ex-President Taft, after a competition, selected a design and fixed upon the site on the Mall. The American Institute of Architects prided itself on the long battle it had carried on in the interest of the public and rejoiced in the completion of their labors. They were again mistaken; their labor was incomplete.

While the suggestion of a Memorial shown on the Park Commission plan was a temptation, the actual appropriation of money aroused the cupidity of many, who felt that it could be applied to much better uses than simply honoring the name of a man. I regret to say that none hesitated to use the name of Lincoln as a means of securing money for their own utilitarian purposes.

Roadway Associations felt inspired to spend the \$2,000,000 in constructing a Lincoln Highway from Washington to Gettysburg. This idea was seized upon with avidity by automobile associations and by property interests between Washington and Gettysburg. The thought found ready and enthusiastic advocates in the House of Representatives, particularly among those who had been opposed to the Park plans. The propaganda for the Lincoln Highway was well exploited by elaborately prepared circulars and newspaper notices. The roadway advocates were going to build in memory of Lincoln an Appian Highway, which, like the great Roman Highway, would last beyond the Empire which created it and carry Lincoln's name down to the ages. It was an attractive if a visionary scheme. The House of Representatives became enthusiastic, the Senate sympathetic. The American Institute of Architects remained unaffected by the hysterical Roadway campaign. It stood for the judgment of the Park Commission. A hearing before the Library Committee, on the subject of the Lincoln Memorial vs. a Lincoln Highway, offered the only opportunity for the Institute to present its case. A body of distinguished architects, members of the Institute from all sections of the country, were on hand at the committee hearing; they demonstrated the value of an artistic struc-

ture, as opposed to a utilitarian roadway. They explained how a Memorial should appeal to the imagination. They emphasized the fact that such a Memorial required isolation, it should be the center of a holy place, not desecrated by ugliness or business. They contrasted this reverent isolation with the bustle and hurry of a hundred miles of highway, requiring tributes of hundreds of others to make it attractive. Careful estimate was made showing the cost of an adequate Memorial Highway, and a second estimate showing the cost of an Appian Highway, so glowingly described by the road advocates. It was found that the adequate Memorial highway would cost \$30,000,000, and the Appian Highway, as built by the Romans, would cost some \$300,000,000. These estimates were verified by Col. W. V. Judson, U. S. Engineer Corps, an expert on road building, who added the information that it would require \$5,000,000 annually for the maintenance of an adequate highway. The appropriation which they were endeavoring to seize was for \$2,000,000. It was shown that this amount would only build a narrow gravel road—a common country road, not a Memorial highway.

The American Institute of Architects unexpectedly came into possession of information showing that large sums were being collected by auto roadway and real estate interests to further the highway scheme. Further, it found that syndicates were getting options on real estate along the proposed highway. This information was presented to Senator Elihu Root, who at the request of the Institute made a strong and telling speech before a civic organization. He brought out clearly the selfish character of these advocates, and further forcefully explained how a Memorial should in no case be utilitarian but ideal representative of the one memorialized. Senator Root's speech was published in full in the Washington papers and was quoted extensively throughout the country, calling wide attention to the matter. Finally the bill to transfer the \$2,000,000 from a monumental structure to a highway came before the House for final action. A week before this occurred there was such a strong favorable feeling for the roadway that Senator Root in the Senate, and Representative Slayden in the House,



AIRPLANE PHOTOGRAPH SHOWING RELATIVE POSITION OF THE LINCOLN MEMORIAL AND WASHINGTON MONUMENT, AND DEMONSTRATING THE UNFORTUNATE LOCATION OF A GROUP OF GOVERNMENT BUILDINGS ERECTED DURING THE WAR AND NOW OCCUPIED BY THE WAR AND NAVY DEPARTMENTS. THESE OBVIOUSLY SHOULD BE REMOVED

thought the highway would win the appropriation. They did not appreciate the congressional fear of advocating a scheme so evidently, we might say notoriously, supported by moneyed interests. This had been forcibly brought out by Senator Root's speech. Neither did they appreciate the congressional horror of the ridicule which would be poured out on them for producing an ordinary country road when promising an Appian Highway.

These two factors, we were informed later, caused the collapse of the highway scheme when it came up for action on the floor of the House. This victory ended the twelve-year battle of the Institute to see the Lincoln Memorial erected on the site suggested by the Park Commission.

As we see it completed on the Park site, I believe all are satisfied with the effect. It stands inspiring in its classical dignity; it typifies Lincoln grown from the crude

man to the man who won the admiration of the world for his finished attainments. It stands at the west end of the Mall, in its purity, typical of Lincoln's character. It is visible from the hills of Maryland and Virginia and the District of Columbia, fitting in and enhancing the city plan.

In the battle which raged for years over this location the American Institute of Architects and the American Federation of Arts were disinterested and persistent advocates of the Park scheme; while some opponents thought the plans wrong, the majority wished changes to obtain some personal advantage. The Park Commission plans, because of their merit, were a moral force which these national organizations used in their battles and with which they conquered against powerful odds.

An interesting incident in this connection occurred after the Lincoln Memorial was nearly complete. I happened to take a

seat in a street car by the side of Uncle Joe Cannon, who for years opposed the Park plans and the site of the Memorial. I said, "I hope you are pleased with the Lincoln Memorial. I know how seriously you objected to the present site and how the American Institute of Architects feared your opposition." He said, in effect: "I have had many battles in my life, some of them I have lost; it might have been better if I had lost oftener. I am glad that I failed in my opposition to the site of the Lincoln Memorial."

Nothing could be more attractive than the plan of the Commission. In the foreground we have the lagoon—"Mirror Lake" it is popularly called—bounded on either side by stately avenues of English elms. The court formed by these avenues will connect with the proposed garden at the base of the Washington Monument, linking these Memorials together. North of this formal avenue was a thick plantation of trees, making a natural forest. It was this forest plantation on the north, growing thriftily, that the supposed exigencies of war destroyed. No one questions that the War and Navy Departments needed double and treble office space to carry on the World War. But it was sacrilege to erect them on this part of the Mall. It was easy to uproot this young forest and replace it by huge War and Navy buildings. In getting the appropriations for these buildings they called them temporary war buildings, leaving the impression they were frame shacks, temporary structures, short lived. Those interested in Lincoln and the artistic appearance of the Park did not know they were building reinforced concrete, permanent structures. Their hideous appearance on the Park side did not reveal itself until the buildings were done. A visitor to the Park court has his pleasure seriously marred while reverently viewing both the Washington Monument and the Lincoln Memorial. The war buildings are a series of box-like structures, ill-proportioned, crude in color, coarse in detail, twenty of them thus multiplying their jarring effect. They create a permanent discord in the Park landscape and belittle the Memorials of our greatest men.

This desecration requires the Institute to again take up the battle, not for the Me-

morial but for its surroundings and approaches. At the Convention held in New York last spring, the Institute passed a formal resolution; they requested the President of the United States to call upon the National Commission of Fine Arts, asking if it would be feasible to alter the Park front of these buildings to make them accord with the landscape of the Park and form an acceptable approach to the Memorials. If this authoritative body determines that this is not possible, then the Institute will ask all allied organizations and patriotic people to call upon Congress, to have them removed and the Park replanted with the trees contemplated in the original plan and uprooted for these war structures.

Reverence for our great men should not tolerate buildings which mar their memorials and surroundings. Let us clear from this section of the Mall all ugly utilitarian structures and make it a holy place of refined, quiet charm and stately dignity, sacred to the memory of George Washington, Abraham Lincoln and Theodore Roosevelt.

CONVENTIONS

Just as this number of *THE AMERICAN MAGAZINE OF ART* goes to press occur three important conventions: The American Institute of Architects held its 59th Annual Convention in Washington, May 5, 6 and 7. All of the sessions of this convention and the closing banquet were held in the beautiful assembly hall of the United States Chamber of Commerce Building designed by Cass Gilbert and facing Lafayette Square. At the banquet gold medals were awarded to Leopold Stokowski for his services in the fine art of music and to V. F. von Lossberg for achievement as a craftsman in metal work and enameling. Mr. J. Monroe Hewlett made an address on The Allied Arts, and among the other speakers were the British Ambassador and Major Grant, the latter the officer in charge of public buildings and grounds. The newly elected president of the Institute, Mr. Milton B. Medary, of Philadelphia, formally assumed the office.

Following immediately will come the Convention of the American Federation of Arts to be held in Washington, May 12 to 14, and less than a week later will assemble in New York the annual convention of the American Association of Museums.



COLONIAL HOUSE AND ENTRANCE TO NEW MUSEUM, RHODE ISLAND SCHOOL OF DESIGN

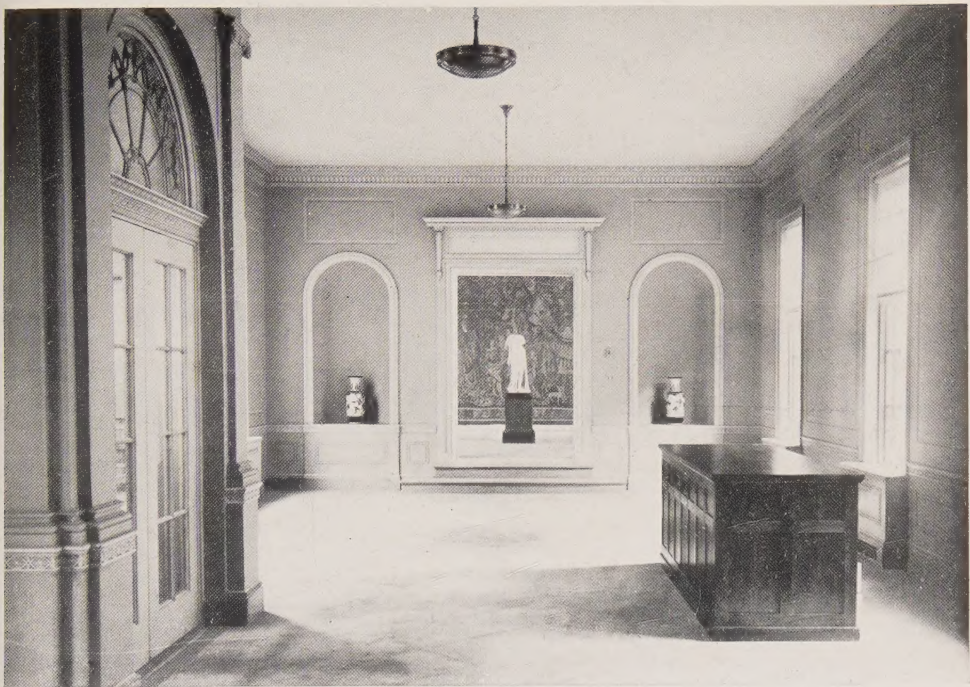
THE NEW ART MUSEUM BUILDING IN PROVIDENCE

BY MARGARET T. J. ROWE

ON THE 25th of April there was opened to the public in Providence, R. I., one of the most unusual and charming art museums that may be found in America. The building was largely the gift of Messrs. Jesse H. and Stephen O. Metcalf, whose parents were the founders of the Rhode Island School of Design. Even to those friends of the Rhode Island School of Design who have watched its growth with keen interest the opening of its new museum brought a great surprise. The collections which have been quietly gathered during many years have long been inadequately shown, owing to limited space, so that their wealth and scope has been hard to grasp. The twenty-six galleries that are now in use in the new building are, with the exception of a few loans, filled with this material, which responds gratefully to its new environment and loudly proclaims its high quality.

It is rather rare for any school to be the parent of a museum of such importance, but

this is not the only way in which the Rhode Island School of Design is unusual. Incorporated forty-nine years ago, its aim has been not only to offer to those interested in the study of the arts of painting, sculpture and design an opportunity for serious work, but to prepare competent designers to enter the great trades of the state. To this end the school maintains elaborately equipped buildings where is installed modern machinery such as is used in textile, jewelry and mechanical factories, and the students are given a thorough grounding in the practical side of the problems they must meet when they leave the school. Thus the artistic side of manufacture is stressed without losing sight of the practical. As the registration of the school numbers about 1,700 pupils, a considerable equipment is needed. The school owns the entire block in which it is situated, with the exception of two edifices, although it now occupies only about two-thirds of that area. It has a main school



SOUTH END OF ENTRANCE HALL TO NEW ART MUSEUM BUILDING



A CORNER OF THE GOTHIC ROOM, NEW ART MUSEUM BUILDING



CHINESE GALLERY. NOTE THE JAPANESE PAPER SCREENS AT WINDOW



THE CLASSICAL GALLERY

building where are the offices, an admirable art library of about 6,145 volumes, and the studios of the drawing, painting, design, architecture and sculpture classes. The Jewelry Department comprises four floors devoted to all the processes of jewelry manufacture and silversmithing, including stone-cutting, enamelling, etc. The Textile Department has the largest building, where, in addition to classrooms, are textile chemistry laboratories and shops for all the processes of silk, cotton and woolen manufacture. The Mechanical Department also has its building where the students learn to make parts of machines, and especially to draw them. Finally, a disused church has been made over into a large assembly hall with classrooms underneath, and below that again a thoroughly equipped carpenter shop. Some years ago a very elaborate oil-burning power plant was built, which supplies both heat and light to all the school buildings. The old museum galleries were connected with the main school building and entered through it. The new Museum is connected with these galleries so that access from the school is easy for the students, but the main entrance for the public is now moved to a level street where automobile parking is, to some extent, possible.

This new building was an interesting problem architecturally because of the site. Fronting on an old residential street on the east, the ground slopes rapidly downhill to the west to the level of North Main Street, once the chief street of the city, now given over to business. There is little opportunity for elaborate architectural treatment of the interior because the Museum unit faces, on the rear, a large court surrounded by other buildings of the school, while its north and south ends abut directly on other edifices. The development of the eastern façade was governed by the presence of the Colonial House, built to contain the Pendleton Collection of Furniture. The new Museum consists in a central block which fills the entire space directly behind the Colonial House. To this a low L-shaped "head house" was added, set directly on Benefit Street and connecting both with the Museum and the Colonial House. In its architecture this building carries out the intimate domestic charm of the Colonial House. It forms the new main entrance to the Museum.

Passing through this entrance we find ourselves in a long room of charmingly graceful Georgian design. To our right a fireplace and some comfortable chairs invite us to rest while waiting for our friends, a counter equipped with postcards and catalogues takes care of the business of the entrance, and to the left is an opportunity to check wraps. Continuing to the left we see a superb Gothic tapestry which covers the entire wall of the first gallery of the Museum. Here the atmosphere of the Renaissance prevails, for in front of the tapestries which hang on the walls are some of the best Classical statues owned by the Museum. From this room opens the Classical collection. Three groups of choice Greek vases, a case of excellent jewelry and one of Syrian glass are interspersed with some good pieces of Greek and Roman sculpture, fragments of wall painting, etc.

The astonishing richness of the collections develops as we go on. Passing through the Colonial room, where hang some very fine Stuarts and Copleys, with a few rare pieces of furniture and some excellent silver, we enter the big gallery, a very large room admirably proportioned, the only top-lighted gallery in the whole Museum. Here are modern paintings of excellent quality by most of the well-recognized masters of the last twenty-five years, while in the middle of the south wall hangs the excellent portrait, by Orpen, of Mr. S. O. Metcalf, one of the donors of the building. Continuing our circuit, we come first to a room containing some of the fine Spanish pieces belonging to Mr. John Nicholas Brown, then comes a room of Spanish painting: El Greco, Collantes, Pacheco, Careno de Miranda and others. Next is the room of the French Impressionists, a very representative group, with a case of Gallé glass in the center, lent by Miss E. D. Sharpe. A group of Dutch and Flemish paintings comes next, then some small pictures of the Barbizon school, a corridor of excellent modern sculpture and a series of three galleries of water colors and drawings. Here are Winslow Homer, Sargent, Dodge MacKnight, Hopkinson, Benson, Burleigh, Dyer, Frazier, and many others. The Museum is particularly rich in drawings, only a portion of which are on exhibition. There are sketches by artists of all periods ranging from Titian to August-



GALLERY OF PAINTINGS. NOTE DESIGN AND ARRANGEMENT

tus John. Going up one flight of stairs, we come to another series of three galleries devoted to drawings and prints.

The Persian room contains important woodwork, two cases of pottery, and a selection from the collection of miniatures. Next come two galleries of Oriental art, mostly Chinese, where are shown many paintings, some rare tomb sculptures and cases of excellent bronzes, terra cottas and porcelains. Two rooms containing Gothic and Renaissance art complete the series on the top floor.

Descending two flights to the C floor (below the entrance floor), we find the classroom, offices and textile exhibition rooms. Space is reserved on this floor for a series of Colonial interiors. The panelling of the walls is owned by the Museum, but the task of setting it up has been left to some future time. Two rooms containing simple early American furniture complete the exhibitions.

To those who are interested in the technical side of museum buildings a few words

about these arrangements may be of interest. As has been said before, heat and light are generated in a power house on the premises of the School of Design but outside the museum building. A modern ventilating plant has been installed in a basement on the east side of the building next the hill. This is an integral part of the building but has no entrance from the Museum. It is reached by a tunnel under the floor of the receiving room which connects directly with the power house, from which the apparatus is controlled. The air is brought in by fans; washed to remove dust and particles of fuel oil; heated, humidified and passed into the galleries. During the greater part of the year no direct heat is added. Radiators have been provided under all windows, however, to take care of the days of excessive cold. For night lighting, totally indirect light has been installed everywhere except in the classical galleries, the corridors and the main top-lighted picture gallery. In the last, the artificial light comes through

the glass ceiling and is provided by two series, one of powerful spot lights which directly illumine the hanging surface of the walls, and two less powerful lights for the center of the hall. The whole system has been installed with flexible piping, so that the units may be adjusted at will, according to the needs of the exhibits.

As has been already stated, this gallery has the only top light in the building. Above the ceiling glass is a great light-mixing chamber. The roof is a modification of the Monitor system. A solid roof covers the middle of the area, and sharply sloping skylights admit light on all sides. This system does away with the difficulty of too much light directly in the middle of the floor of the gallery below and provides a roof that is water-tight and easy to take care of. The light-mixing chamber is painted white to provide good reflecting surfaces. It is equipped with special ventilating apparatus. A movable bridge has been built directly over the ceiling light to provide means of access to clean the glass and to get at the electric lights. A slop sink is also installed here. The electrical mechanism to control a series of cloth-covered screens has been provided in case, with use, the light proves too strong.

The walls of the galleries are treated in different ways. In a number of rooms rough plaster tinted with water-color has been used. In some cases a minute spatter has been added to give variety to the wall. The print galleries are sheathed with wood and hung with the inevitable monk's cloth. Six small galleries on the main exhibition floor are sheathed with wood and covered with burlap which has been sized and colored and then stenciled. This fabric is pasted on the wall, and it is hoped that, while giving the attractive surface of plain burlap, it will catch the dust less and will not sag with wear. The large gallery is also sheathed with wood and hung with a silk and cotton brocade with rather a small pattern in a soft shade of greyish-brown.

The advantage to the Museum of being part of a large plant comes from the fact that certain units necessary in a self-contained museum are in this case already provided. Thus the school assembly hall takes care of all large lectures and similar gatherings. It is not connected with the Museum but is

situated directly beside it, so that it is easy to pass from one to the other, if necessary. A small classroom well equipped with lantern, etc., which can be used by clubs and classes of school children, is located on the "C" floor next the offices. The library of the school is also accessible to museum visitors, so that it has not been necessary to make room for this in the new building. The school carpenter shop, which is equipped with power machines, builds pedestals and other museum furniture. The ground floor of the museum building (so called "A" floor) on the North Main Street level has large receiving and unpacking rooms, a superintendent's office, and ample storage for cases, furniture, boxes and janitor's supplies in three separate storerooms. On the next floor above ("B" floor) are work rooms for the textile and print departments, and a large picture storage equipped with a development of the movable screens such as were first installed in the Cleveland Museum. The "C" floor also has three large storerooms, one arranged for old furniture, of which there is a very large collection which is not on exhibition, one for textiles and pottery, and one for secretarial supplies, publications, etc.

At the top of the building and on a level with the light-mixing chamber are the restorers' and photographers' studios. The large freight elevator goes from the ground floor all the way up to these rooms. No separate passenger elevator has been provided.

It is quite impossible, in the space of a short article, to give any idea of the charm of this building. Those who are familiar with museum architecture will readily note how unusual it is, both in plan and in exterior design. There is no doubt that it will become a model to be studied by future museum builders as it deserves to be, because of the years of thought and work that have been expended upon it. The architect and building committee have been eight years in perfecting the plan and have studied many other museums, as well as the particular needs of this institution. The delicacy of detail and the satisfying proportions show the admirable taste of the architect, and the attention to the practical side of museum equipment speaks well for the work of the building committee and staff.



THE CLOISTERS

ARCADE FROM THE ABBEY OF SAINT MICHAEL AT CUXA
BRANCH OF THE METROPOLITAN MUSEUM OF ART
FORT WASHINGTON AVENUE AT 191ST STREET, NEW YORK CITY
OPENED ON MAY 3, 1926



THE CLOISTERS. STAIRCASE AND NORTH TRANSEPT



THE CLOISTERS. INTERIOR, LOOKING EAST



ROMANTIC DRAMA. DECORATION FOR THE WILLARD STRAIGHT MEMORIAL THEATRE, CORNELL UNIVERSITY, ITHACA, N. Y.
BY J. MONROE HEWLETT

DELANO AND ALDRICH, ARCHITECTS

MURAL PAINTINGS BY J. MONROE HEWLETT IN THE WILLARD STRAIGHT THEATRE

IN mural decoration pictures are too often disturbing. A scheme of decoration must depend for its beauty upon design, i. e., composition, tone, color, pattern, texture. The episodes pictorially represented, whether they be historical or fanciful, serious or playful, naturalistic or conventional, must take their place as an integral part of the surface pattern of the wall, definitely related to the uses, scale and architectural qualities of the space which they decorate—otherwise they might better be omitted.

In a room containing as much plain wall surface as the Willard Straight Theatre and with the sloping floor characteristic of theatres, an important consideration was the creation of such horizontal and vertical divisions of the wall surface as might be helpful in giving the design of the wall stability and architectural relation to the building of which it forms a part. This consideration led to the carrying forward of the floor level at the entrance to the room in the semblance of a terrace which, with the balustrade above it, serves to start the mural composition upon a definite horizontal base. A painted frieze which carries along the side walls the level of the top of the proscenium arch provides another strong horizontal element.

As to the vertical division of the composition, the large flatly rendered trees which divide the length of the walls into equal panels, give a suggestion of the spacing of a colonnade and thus impart a certain repetitive element to the composition. So much for the structure of the design.

Just as in a church we expect the decorative element to culminate in the Sanctuary, so in a theatre the proscenium opening even though the curtain be closed, should dominate the imagination of the audience, and any enrichment of the wall may well be regarded as something which should stimulate but not endeavor to satisfy the imaginative or, we might say, the prophetic interest which must center back of the curtain.

In these paintings the aim has been to represent as simply as possible a processional of significant characters from the dramas of

Aeschylus, Sophocles and Euripides on the one hand and of Shakespeare on the other. The drama of the past, classic and romantic, brings to the stage of the present whatever of inspiration, example or precept may prove of value for modern use.

The selection of the characters in this pageant was made with the idea of including within the small number of persons represented, the greatest possible variety of spiritual types. The indication of the tree forms and the background in general has been made distinctly theatrical rather than naturalistic or impressionistic in character, and the figures and costumes in their delineation and coloring may be regarded as manikins whose function is rather to symbolize than to impersonate.

The color scheme consists for the most part of warm greys and greens which become colder in tone as the walls approach the dark blue curtain. The more colorful figures and costumes are grouped at the points farthest removed from the stage and a change from sunlight to moonlight is suggested in the sixty-five-foot length of wall traversed by these two processions.

The episodes of Iphigenia beseeching Artemis to save the lives of Orestes, Pylades and herself on the one side, and on the other Romeo adoring Juliet above him on the balcony close the pictorial compositions with the two themes most generally associated with the Greek tragedies and with the romantic drama respectively, namely, the dependence of man upon the favor of the high gods and the loves of men and women.

The theatre is today the most promising agency in the task of bringing to the practitioners of the various arts a better understanding of one another's problems and a greater power of effective cooperation.

During the years to come may those who engage in the activities of this theatre have cause to say with Prometheus:

"I made men cease from contemplating death; and what is more I gave them fire;" and with King Lear,

"So you'll live and pray, and sing, and tell old tales, And laugh at gilded butterflies."



CLASSIC DRAMA. DECORATION FOR THE WILLARD STRAIGHT MEMORIAL THEATRE, CORNELL UNIVERSITY, ITHACA, N. Y.

BY J. MONROE HEWLETT

DELANO AND ALDRICH, ARCHITECTS



IN THE REALM OF THE COPPERSMITHS

FRANCIS PETRUS PAULUS

AN ETCHING

PAINTING IN EUROPE WITH FRANCIS PETRUS PAULUS

BY WILL SIMMONS

IT IS said that all good little Americans go to Paris when they die; certainly some forestall the trip by going there ahead of time; and many perfectly good Americans stay there till they die, in Paris or in one of the ancient mediaeval towns "over there." In fact, as one wanders about Europe one is likely to find a casual Yankee in the most out of the way places, who has taken root and flourishes in spite of the transplanting.

But this is not surprising, as most of these anchorites are artists, more or less, and artists are great wanderers, duty free in most countries, or at least not duty bound to return to business in the U. S. A. Besides, the celebrated artistic temperament finds sympathy abroad, not in the people only but in every nook and corner that has been molded into shape by time, in the legends that have gathered with the moss in

ancient courtyards, in those old towns where every stone seems to hold a human story.

It is characteristic of artists to be different from other people and between themselves; American artists differ widely, too; some find inspiration in the New England hills, some in the western deserts, and there are those who have been caught in the maelstrom of mechanical progress; but there are many who care more for antiquity and for the lands where things have been slowly and long evolved, where the harsh edges of man's handiwork have been rounded off until they take their place in nature. These stay abroad; for here in America we have as yet few legends, little of history that does not still immediately concern us. Our monuments are mostly in excellent repair, and even our traditions take us back again to ancestral, mediaeval Europe.



OLD MARKET UNDER THE TREES—BRUGES

A PAINTING

FRANCIS PETRUS PAULUS



WORK AND GOSSIP—LISBON, PORTUGAL

A PAINTING

FRANCIS PETRUS PAULUS

From Paris north to Belgium and the Rhine, south to Spain and Portugal, east to Italy and west to rugged Brittany our artists stray, until they find a place which suits their humor, fits in with their artistic mood. Then the artist begins to work, becomes imbued with the spirit of the place and stays indefinitely on. And presently the world is richer by pictures made in congenial surroundings, without the constraint of commerce.

One who has thus travelled and painted abroad is Francis Petrus Paulus, of Detroit. He is one of the artist-poets who have refused to compromise, who insists on painting what he loves and has the courage to stay in his frame, a mystic in a material age. Mr. Paulus finds his inspiration now in ancient Bruges, of Belgium, the city of canals, called the Venice of western Europe. Detroit and Bruges, it would be hard to find two towns more completely different, the modern industrial city and the quaint old mediaeval town. But there is nothing mediaeval about Paulus himself. Rather he seems to stand apart and to bring the light of a twentieth century vision to play on his surroundings, among the fresh colors of his own imagination; whether the scene be laid in sunny Lisbon, in Paris or in his own cherished Bruges, it is with a sane and virile spirit that he appreciates the charm of human life in ancient settings.

An artist must needs be at a little distance from his subject to see it well; and perhaps it is just as well for the artist abroad to detach himself from his surroundings, to remain an American and profit by the mental perspective. Then the figures in the marketplace merge into the background, as in a dream. As in one of Paulus' pictures of laundresses scrubbing at their tubs, in old Lisbon, one feels the sunshine, the warmth of human activity, half work, half play, without being concerned in the petty scandals that are no doubt being exchanged. Besides, who would care to paint such a scene here in America? It would be rather like mechanical drawing to portray the steam-fitted sanitary laundries of today. Perspective counts! indeed, the young Americans abroad, especially in Paris, do try to keep a safe distance from their models, however attractive; while young men in this country seem to care for nothing farther off than movie closeups.

In practice, too, it is the part of prudence to remain aloof, as when one watches the busy blacksmith at his glowing forge, among the showers of sparks; but then the artist's vision can grasp the whole, the ruddy glow that penetrates, mingles with the vaulted shadows, bringing into strong relief the swart vulcan in their midst. It is an apotheosis of human labor, has a human beauty, as though the old vault were sanctified by centuries of toil. One may say that wherever human beings have lived for many centuries there is a human appeal even in inanimate things; the time-worn buildings, the cobblestones and canals, even the earth itself has retained something from the passage of succeeding generations, until the very atmosphere seems warmly human.

It is this appeal, this warmth, that glows in Paulus' scenes from Bruges and Portugal. In his etchings, too, there is a play of light and shadow—"warm shadows," as the painters say—which shows that these prints are the work of a painter. In fact, they are miniatures of his larger canvases, often hand-colored, intimate glimpses of Europe through the glass of Paulus' personality. Both prints and pictures have been shown, with honors due, in Paris, Antwerp, Brussels, and other cities both in Europe and America. Now we are looking forward to his next announcement card, to refresh the fading memories of life in Europe, of the blue-bloused peasants, the grey crumbling walls, the red, soft red roofs, and above all to appreciate again the curious, time-worn beauty that has accumulated over there, the silent tribute of the centuries as they passed.

An interesting exhibition of "The Art of the Wood Engraver" is now on view in the Print Department of the New York Public Library. This is composed principally of material in the Library's collections, but has been supplemented by loans from prominent collectors, among them Mr. Felix M. Warburg, Mr. Burton Emmett, Mr. James C. McGuire, General William B. Parsons and Mr. Carl J. Ulman. This exhibition illustrates, in summary manner, the development of wood engraving for more than four centuries, and includes both separate prints and illustrated books, by the leading workers in this medium of Europe and of our own country.



PORRINGER MADE FOR JULIA MARLOWE SOTHERN BY ARTHUR J. STONE

ARTHUR J. STONE, SILVERSMITH

BY ANNE WEBB KARNAGHAN

IN WESTERN Massachusetts, where the hills fold ever so gently one upon another, there is a mecca for lovers of beautiful hand-made silver. It is a little up and down village—Gardner, Massachusetts—and on one of its scattered streets that leads up to the sky lives Arthur J. Stone, conceded by many to be America's first silversmith.

It would be gratifying to claim America as his birthplace, but his life began in the famed old city of Sheffield, England, whose roots reach back to the days of Chaucer when the Canterbury pilgrim carried the "Sheffield thwytle" in his hose.

Such an environment as Sheffield is favorable to the development of craftsmen. It was a most natural thing for Arthur J. Stone, when a lad of fourteen, to become apprenticed to a silversmith, taking his pledge before three witnesses "to serve his said master faithfully, keep his secrets, observe his lawful commands . . . attend regularly and diligently to his affairs and interests . . . and in every respect conduct himself as an industrious and trustworthy apprentice." In return his master agreed to teach "or cause to be taught to him" the trade of designer, modeller and chaser.

Judged by present-day standards, seven

years of service with practically no financial return was a costly coin to give in return for the mastery of a trade. But those were days of sincere devotion to the great taskmistress—Art.

Arthur J. Stone was not content to become merely an expert worker in his field. He wanted to understand design and the traditions of his craft. Three evenings a week were spent at the National School of Design at Sheffield, an institution partly supported by the government and an offshoot of South Kensington. To pay for his tuition he worked overtime after completing the fifty-nine hours required of apprentices each week.

Though his days were busy, he found time to familiarize himself with the works of the great masters of music, made possible by a piano acquired at considerable sacrifice by his widowed mother. He knew the writings of his day. Thus the foundations for a cultivated mind were laid early in youth, a qualification that has been vastly important in giving universality to his work in mature years.

At the close of his apprenticeship he spent a year in Edinburgh, where he was engaged for the first time in design. Many famous



SILVER SALVER BY ARTHUR J. STONE

OWNED BY GEORGE G. BOOTH

pieces of old silver sent for renovation passed through his hands, notably the silver plate of the House of Bute, hundreds of plates and trays, brought down to be put in order in honor of the coming of age of the young marquis. He returned to Sheffield, where he passed nine most satisfactory years. His well-trained hand became even more expert in the execution of repoussé work and fine fluting. He was commended by Ruskin for his acanthus work on a pair of twelve-light candelabras. The Ruskin Museum in Sheffield was a constant source of ideas for his alert mind. A superior collection of Albert Dürer engravings were among the most important influences that came into his life at this period.

Repeated advertisements in English papers by American firms for skilled silversmiths led him finally to seek the more remunerative openings in this country. His attainment as a silversmith at the time he came to America is borne witness to by a little chocolate pot hall-marked 1874 now

in possession of Mrs. Stone, acquired by her two years ago from the factory in Sheffield where for fifty years it had been kept on the desk of the head of the firm as an example of specimen work. The original, a French chocolate pot of conventional size and chased in high relief with incoherent ornament, had been placed by the head of the firm in Mr. Stone's hand for reproduction.

It was this master workman who entered the commercial trade at Concord, N. H., with all its limitations and disappointments. A few years later he started a new department of a factory at Gardner, Massachusetts. The depth of poor taste in America was sounded in the latter part of the nineteenth century; the cry for luxury for everyone at the lowest possible price led to wholesale production of silver and other objects formerly hallowed by fine workmanship.

REPRODUCTION BY ARTHUR J. STONE OF
TANKARD

BOSTON MUSEUM OF FINE ARTS

There was little regard for beauty of design, for significance of ornamentation or quality of workmanship. Such a state of affairs led Mr. Stone, in 1901, to take his courage in his own hands and to start a shop for himself.

The first exhibition of The Society of Arts and Crafts, Boston, suggested a field of endeavor for him. He joined the Society and through its appreciative helpfulness soon won recognition for his work. For many years he has been a valued member of the Society and is now one of three vice-presidents. He was one of the first three members to be awarded a medal at the time the custom was instituted by the Society, and the first silversmith to be so honored.

During the first five years of independent work he did only what he could execute single-handed. But at the end of that period the demand for flat silver had so grown that he employed a full-time spoon man and a full-time hollow ware worker. Today he has a force of twelve men, eight of whom qualify as master craftsmen. His shop is a model of its kind. It is operated on a profit-sharing basis, each workman receiving once in six months a part of the profits of that period. Stone silver is always marked with the name Stone, a hammer forming the cross of the "t," and beside this trademark is impressed the initial of the craftsman who assisted in making the piece—an old Roman custom adopted by Mr. Stone.

The shop adjoins his home. It was formerly the barn. The upper half is devoted to Mr. Stone's own work . . . to his studios for designing and for chasing. In an adjoining room, records, drawings, correspondence, business papers are kept by a secretary. In the lower half of the building is "the shop" where shining anvils, tools that bear a polish that only comes through continued use, workmen with leather aprons, lathes, innumerable little files and punches, sheets of silver, mallets of hickory, maple or the rarer buffalo horn bring to mind the settings which imagination has constructed for the first metal workers of medieval times . . . with this exception that never could such conditions of lighting, ventilation and cleanliness prevail then as is now found in this model shop of the twentieth century.

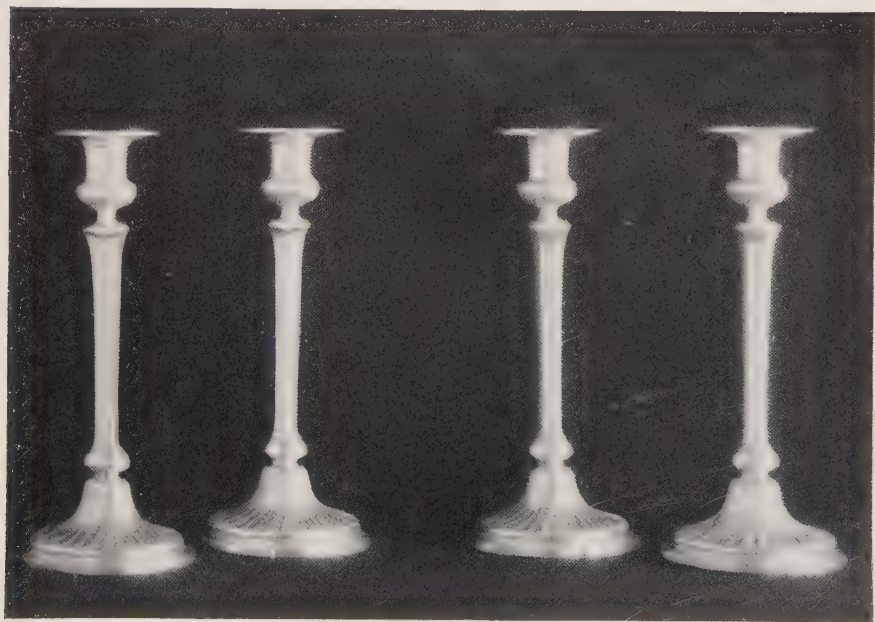
The silversmith is not obliged to get his metal in the rough today. It is purchased

in sheets by commercial silversmiths and handworkers alike—of a sterling standard used almost without a change for more than five hundred years. The different results obtained depend upon the handling of these sheets of metal. The significance of this was impressed upon me by a skilled workman who demonstrated the first shaping of a tray from the flat material. The sureness of his hammer strokes, the grace and freedom of his arm swing, developed through years of doing his task correctly, would make a fit subject for a poem did poets indulge in such homely themes in this sophisticated age. The final result of such trained work is the scintillating surface of beautifully wrought silver with its almost imperceptible hammer marks.

In his studio above the shop, Mr. Stone talked of traditions and sources of inspiration. "I believe I am safe in saying that all the silversmiths of the present generation have gone to the Greeks for their outlines in hollow ware," he said. "And why not?" he smiled, "The Greeks went to nature, and nature is, after all, the best source for design. One should not copy, however, but adapt." And he placed in my hand a little piece of paper on which was drawn, ever so delicately, a beautiful design. "I'm often working when I don't seem to be," he said a bit apologetically, as though life and work were of such importance that he could not conscientiously waste any of it. "Now this little design was adapted from this," and he placed before me a page of illustrations of frost crystals. His drawing was not a copy of the exquisite object of nature, but a glorified design adapted to the requirements of a little silver dish.

He took from his bookcase a worn volume of "A Handbook of Plant Forms" by Ernest E. Clark, in which stamens, pistils, petals and other botanical structures were pictured in thousands of illustrations. "Nature and Ornament," by Lewis F. Day, stood beside it. There were other books with rare bindings, fine illustrations and a store of information to which Mr. Stone acknowledged indebtedness for inspirations.

His open mind is ever ready to receive and assimilate the best. Suggestions are found in pottery or porcelain, as in his own original design for a silver service of great simplicity and rare beauty adapted from



CENTER DISH AND CANDLESTICKS MADE AS A SET
BY ARTHUR J. STONE

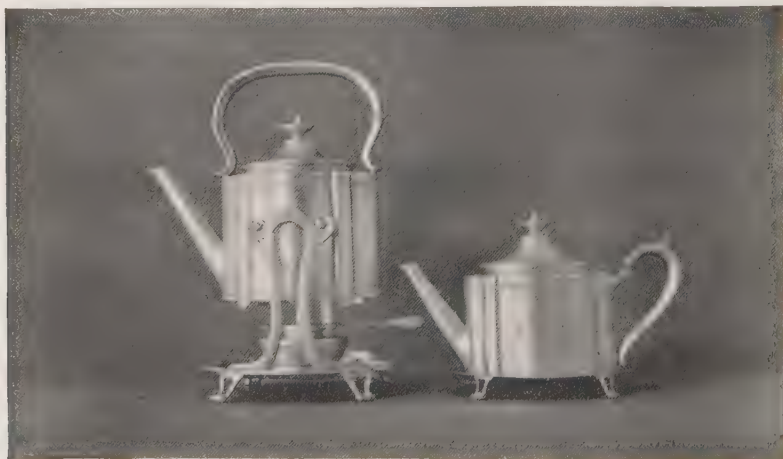


TEA-SET MADE FOR JULIA MARLOWE SOTHERN BY ARTHUR J. STONE

old porcelain. In a small copper plaque of Joseph Jefferson the finely modelled features of the great actor are masterfully accomplished by a method suggested by an etching that hangs on the wall of his home. The contour of a silver vase, wrought from one piece of silver, was inspired by a Greek piece, but its finely chased decoration was suggested by a pool of growing arrowhead. Three rippling lines encircling the base suggest the water and at intervals rise three stems bearing the conventionalized leaves; alternating, are sprays of three flowers with

gold centers. An elegant restraint characterizes the work, which is thoroughly adapted to its purpose of holding flowers. One of the most familiar means of decoration in Stone bowls is by the use of fluting. One of the first inspirations for this feature came from an English bowl sent to him many years ago by Professor Theodore Woolsey of Yale with the instruction to "make any use of it you wish."

Mr. Stone's silver quite naturally falls into three groups—the Ecclesiastical, the Presentation and the Domestic. The first



HOT WATER KETTLE AND TEAPOT SUGGESTED BY ENGLISH MODELS
ARTHUR J. STONE

two groups are more spectacular than the third, but his greatest influence is felt in the more homely field of domestic work.

The Pyx-Ciborium in the Church of the Advent, Boston, is his most important ecclesiastical piece to be executed so far. It is considered by critics to be a worthy successor to the magnificent Gothic church pieces of the Renaissance and was designed by that noted exponent of Gothic today, Mr. Frank E. Cleveland, of the architectural firm of Cram, Goodhue and Ferguson. The design was adapted to the requirements of metal by Mr. Stone and wrought in 18-carat gold. It follows the reliquaries of the late Venetian Gothic period and is wrought with true inspiration into full magnificence with overlaid ornamentation of foliage, traceries and precious stones. Another noted church work is a cross, now in St. Thomas' in Chicago.

A notable presentation piece is the President Eliot cup given by the Faculty of Arts and Sciences of Harvard University in 1904, on the occasion of President Eliot's seventieth birthday anniversary. It was adapted from a Greek carchesium of the fifth century B. C. The great dignity of this cup, the exquisite proportions and thorough adaptability to its purpose characterize all Mr. Stone's presentation pieces, whether they meet the more restrained requirements of scholarship or the less circumscribed needs of commercial or athletic trophies. His breadth of culture makes it possible for him to enter into the spirit of his subject and to create something entirely fitting the occasion.

As important as such works are, it is Mr. Stone's domestic silver that challenges one's greatest interest. This is a generation of collectors, seeking treasures of the past to enhance the joy of home life today and for generations to come. But the revival of interests in the handicrafts and the development of master craftsmen make it possible today to acquire objects of much beauty adapted to modern needs. Mr. Stone has been called a worthy successor to Paul Revere. He is, rather, another important link in the chain of great metalworkers that reaches back to the middle ages. He builds on the best traditions of the past but is thoroughly modern in spirit.

His domestic pieces meet all requirements of utility and comfort. Pots pour without

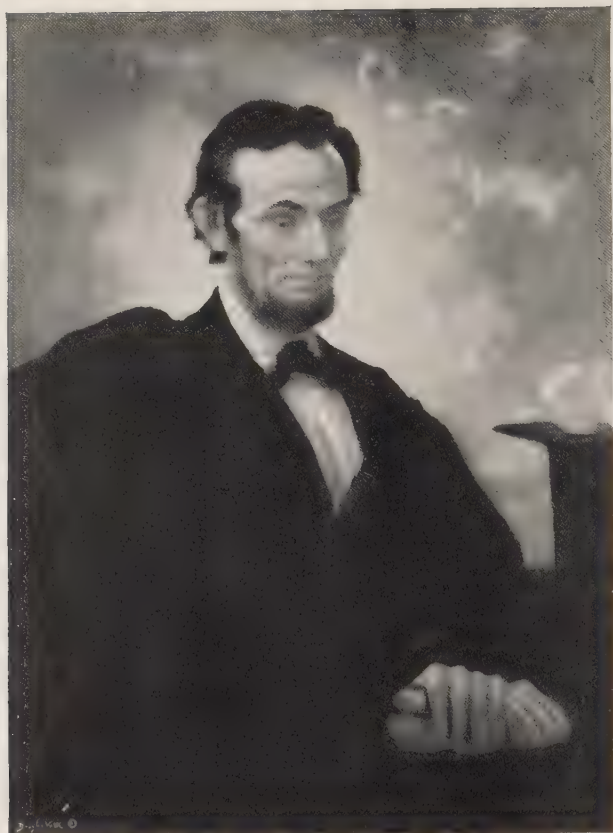
spilling; handles are comfortable to grasp; bowls, pitchers, pots always set firmly on generous bases. He understands practical requirements perfectly and to this adds a rare sense of proportion and outline, a beauty of finish and a restraint in the use of ornament that is peculiarly his own.

Many persons speak of "Stone finish," but all proper finish, Mr. Stone says, involves the same processes. The fireskin that comes from constant annealing must be removed. Blemish marks from the file and hammer must be taken out and the surface polished. The final result, it is needless to conclude, depends largely upon the sureness of swing of the silversmith's arm and of his eye in bringing the piece to its finished form.

The English tradition, thoroughness and integrity of workmanship underlie all of Mr. Stone's work. To this has been added the stimulating influence of America. When he first came to this country his dream was to return to England and establish a shop there. With each visit, however, the breach became wider until finally the transition was complete. He found that his work was more individual, more independent in America than would have been possible in more conventional England. He had absorbed the American spirit. Today we may safely characterize Stone silver as American.

A number of illustrations accompanying this article suggest the lines and proportions that distinguish his work. Of particular charm is the silver service adapted from the Paul Revere silver in the Museum of Fine Arts, Boston. The outlines of Mr. Stone's pieces are surer and there are subtle changes that a man of his attainments, living in a later age, would unconsciously make. The Julia Marlowe Sothorn silver, a few pieces of which are illustrated, is an achievement gratifying alike to that distinguished lady and to the no less distinguished artist who designed it. In many homes, large and small, domestic silver from the little Gardner shop is adding to the stabilizing influence of home life.

It is good for America to have such citizens as Arthur J. Stone. As years pass, the heritage of Stone silver, marked with its quaint silversmith's hammer, will be cherished as worthy contributions to the art of this twentieth century.



COPYRIGHT BY DOUGLAS VOLK

"WITH MALICE TOWARD NONE"

BY DOUGLAS VOLK

VOLK'S PORTRAIT OF LINCOLN TO TOUR

DOUGLAS VOLK'S portrait of Lincoln entitled "With Malice Toward None" is to be circulated by the American Federation of Arts in cities throughout the United States. It was included in the National Academy of Design's Centennial Exhibition and was lately again shown in Washington in the Corcoran Gallery of Art at the time of the annual meeting of the National Education Association, Department of Superintendents. As a result of this recent showing, requests for the privilege of exhibiting the portrait have been received from the schools in Nebraska and from schools in Illinois, Michigan and Texas. It is Mr. Volk's desire that it should be shown for the benefit of the school children, in order to in-

crease patriotism and to establish more firmly the National ideals which Lincoln embodied.

The portrait, suitably framed, will be sent as a single exhibit. An easel, equipped with special reflector and lighting and a velvet curtain to serve as background have been provided and will accompany the portrait.

The American Federation of Arts is preparing a leaflet showing a reproduction of the portrait and giving Lincoln's Second Inaugural and Gettysburg speeches which are inscribed on the walls of the Lincoln Memorial at Washington, and a little account of how the portrait was painted and of the painter himself. This will be for free distribution.

This portrait has been approved by the Honorable Robert T. Lincoln, son of the martyred president, and has been declared by others one of the truest interpretations yet rendered, comparable with the Saint-Gaudens statues in Chicago. Some may say, How is it possible for a painter to produce a true portrait of one who is no longer living? Undoubtedly it is a difficult task, but it should be remembered that almost all of our great sculptural portraits were so produced, and what is possible in one medium should be possible in another. Mr. Volk has a childhood recollection of Lincoln. His father made a sculptural portrait of

Lincoln, as well as the famous life mask, and Mr. Volk has assiduously studied all portraits and photographs for years. He has painted and repainted the portrait until now it would seem to most nearly express his desire. Another rendition of the same subject is owned by the Albright Gallery, Buffalo.

Among Mr. Volk's other most notable works are his portrait of Dr. Felix Adler, owned by the Metropolitan Museum of Art, and his portraits of King Albert of Belgium, Lloyd George of England, and General Pershing, included in the War Portrait collection of our National Gallery.

THE REBIRTH OF AMERICAN PAGEANTRY

BY CONSTANCE D'ARCY MACKAY

THE AMOUNT of pageants blazoning their way from north to south and east to west make it evident that the rebirth of American pageantry brings with it an immensely quickened, widespread interest in this popular form of outdoor celebration.

Sidney Howard's recent pageant of Lexington, Mass. (Mr. Howard is the author of the Pulitzer Prize Play, *They Knew What They Wanted*); the Pageant of Lancaster Co., Pa., now being planned by Percy Burrell; The Dutch Pageant, lately given in New York's Town Hall, are only two in the long list which will be an ever-increasing one because of the various anniversaries connected with the birth of American liberty that have occasioned all this stir and fervor.

These anniversaries are: the Declaration of Independence, the adoption by Congress of the Stars and Stripes (vive Betsy Ross!), the surrender of Cornwallis, the purchase of Manhattan Island—these and other major and minor historical events too numerous to mention will be festivalized by every forward-looking town and village. And all over the country it is suddenly being realized anew that no form of dramatic patriotic celebration is quite so satisfactory as the pageant.

Pageantry is preeminently the drama of numbers—the drama that gives everyone a chance to participate; that quickens understanding, sweeps away inhibitions, releases

hidden springs of effort, develops hitherto unsuspected gifts. Participants cannot feel shy or awkward when they realize that they are acting with hundreds of others, and needed as part of a great picture.

It is essentially an outdoor art, drawing vigor from the earth and an indescribable magic from its background of greensward, trees, and sky. It is needed in gray, industrial cities and in small, brisk towns somewhat lacking in art impulse. It is also needed in villages where there is no theatre and where pageantry is the one means of bringing drama, dance and music to those who lack these creative forces.

New forces are entering into pageantry. In great pageants the leading parts are being acted by players of accredited standing in the theatre; this raises the whole level from a production standpoint and does not diminish its community worth.

The pageant—that is, a *real* pageant—is apt to be a searchlight turned on the community. It reveals certain excellencies and certain lacks—as, for instance, the lack of reliability. Reliability in the participants is one of the greatest assets a pageant director can have; lack of reliability one of the most disastrous qualities with which the director has to deal, and one of the most recurrent.

That the pageant as an art has survived so many vicissitudes shows the indestructible

resiliency inherent in it. No form has been better liked, and none more abused. Many things called pageants that are not pageants at all have been incompetently staged. To clap a so-called "pageant" together as speedily as possible, to boast that several hundred participants were assembled and the "show" put on in a few weeks' time, is not pageantry but crude indignity. Such "pageants" leave a sense of weariness and disgust in their wake. People say: "A pageant? Oh, I never want to hear the word pageant again!" Degrade an art, and it turns on its degraders.

Yet in spite of all obstacles, artist-directors are eager to bring to a pageant the best that they can give because the fashioning of this outdoor form of drama is like working in a laboratory where every form of experiment can be tried. To the director who keeps freshness of outlook and what might be termed "the student spirit"—the spirit that is ever seeking something new—the pageant offers marvelous opportunities, opportunities that have been made the most of by noted poets, teachers of drama, directors of theatres. Percy MacKaye and the Masque of St. Louis; Prof. George Pierce Baker of Yale, and the Pageant of Plymouth; Thomas Wood Stevens, Director of the fine new Goodman Memorial Theatre in Chicago, and also of the historical pageant of Richmond—these are only a few of the names and achievements that start to mind when pageantry is heralded. John Murray Anderson began his career by experimenting in the groups, colors and lighting effects that fêtes gallantes afforded him, and, using these as a laboratory, passed from them to the exotic picturesqueness of his famous revues. Virginia Tanner, with her great Institute of Technology Pageant as well as her recent romantic Quincy pageant, does notable work in Massachusetts; while Frederick Koch of North Carolina, inspirer and leader of the Carolina Playmakers, is responsible for some richly pictorial work not only in that state but in North Dakota, where twenty small towns would unite in the one form of drama able to bring the effect of spectacle, of color and spacious grouping to the people of the prairies.

Directors of Little Theatres such as Hazel MacKaye and Elizabeth B. Grimbail have found the pageant on a vast scale a solvent

for theatre problems on a small scale. The knowledge of pigment, and fabric, of stencil and dye, of obtaining magnificence of effect for the least possible outlay can be obtained through pageant craftsmanship on a large scale, and then narrowed down to the intensive selective work needed in a small theatre.

Thus it has come about that the pageant and the little theatre have joined hands. Thus it has come about that all pageant costumes, draperies and properties that are not hired should be salvaged and kept for future use.

"Why all this care?" may well be asked.

Because the dramatic stimulus of the pageant must not be allowed to die. It must flower again in new forms. The William of Stratford Pageant given in Baltimore, Maryland, resulted in the founding of the Vagabond Theatre, an institution that has existed for ten years and which immeasurably adds to the art life of the city. The St. Louis pageant resulted in the formation of an outdoor municipal theatre where fine professional productions are given every season, and there are many other similar examples. A pageant nowadays is judged not only by its performance but by its lasting results.

"America the Beautiful—or the Ugly?" is the title of a pamphlet which has been compiled and is now being distributed by the Plans and Planting Committee of the Community Arts Association of Santa Barbara, California. This little book contains a number of illustrations, showing examples of good and bad outdoor advertising signs, and admirably sets forth the possibility of making such advertising attractive, rather than unsightly. The Committee has also published for distribution with this pamphlet, a reprint from the *Journal of the American Institute of Architects* giving excerpts from an address made by Dr. Raymond Unwin, of the Royal Institute of British Architects, at a recent convention of this organization.

Dr. R. Tait McKenzie, of Philadelphia, has been commissioned by the city of Edinburgh to execute a memorial which shall commemorate the part taken by Scotland in the Great War. The site will be opposite Edinburgh Castle.



HIS MESSAGE IN STONE

A PAINTING BY
WALTER FAIR KLINE, A. N. A.

SHOWN IN THE MOST RECENT EXHIBITION OF
THE NATIONAL ACADEMY OF DESIGN

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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JOSEPH PENNELL

Joseph Pennell, one of the most distinguished figures in the world of contemporary American art, has passed. After a week's illness of pneumonia, he died in Brooklyn, New York, April 24.

The story of Mr. Pennell's life is well known. He himself has told it graphically in his autobiography published last year under the title: "Adventures of an Illustrator." He was a delicate child; as a young man his health was frail. He has never had the appearance of robustness, but so brightly has burned his spirit, so indomitable has been his energy, that no one has associated illness with him, and least of all death. And now he has gone; but what a monument he has left behind him in his work—his etchings, his illustrations, his lithographs, his teaching and his preaching, his chronicles of art. No man ever had a fuller life than he. Everything that should bring happiness was his—success in his chosen profession; ideal comradeship in his marriage; friendships among the great and most intelligent;

travel, and above all the power to see and to interpret beauty.

There is probably no artist in America today so widely known abroad. Mr. Pennell's etchings are included in the permanent collections of all the great museums of Europe. Because of his achievement in art he has received many awards. He was Whistler's chosen biographer. With Mrs. Pennell he has written and illustrated many delightful books.

He was essentially an idealist, and because his ideal was not always or often perhaps, realized, he was loud in complaint, sad and depressed—a Jeremiah. But beneath his storming was always the love of art, the desire to better conditions. Before art, before beauty in nature, Joseph Pennell all his life stood with uncovered head. His enthusiasms more than counterbalanced his lamentations. And now that all that is mortal of him has been laid to rest in the little Quaker burying ground by the Quaker Meeting House in Philadelphia, what will be remembered is his achievement, his exquisitely rendered drawings and etchings, his bold, strong lithographs, his sensitive and significant water colors. As a teacher and as a lithographer he did much to inculcate high ideals for the graphic arts, to train young men and women to carry on the great tradition.

In one sense Joseph Pennell stood alone; in another sense he stood in the midst of many, the company of great artists to which his work won him place.

FLORENCE ESTE

Florence Este, born in Cincinnati, Ohio, a pupil of the Pennsylvania Academy of the Fine Arts, Associetaire of the Société Nationale des Beaux-Arts, died on April 25 in Paris, where for many years she had made her home.

From time to time Miss Este's paintings have been shown in the leading exhibitions in this country, especially in the annual exhibitions of the Philadelphia Water Color Club, of which she was an honorary member. Always these works gave indication not only of rare talent but of equally rare sensitiveness to beauty, a large grasp of the real significance of creation and of art. Hers was a peculiarly rich and engaging personality,

extremely modest, exceedingly sensitive, one who was not of the common mould.

She had not only a gift for art but for letter writing, an ability which amounted to a real genius for friendship. She was invariably endeavoring to help others. Apologizing for putting someone else to trouble she once wrote, "I belong to the unfortunate humans who always are knocked into space by bombardments. And I have a heart which is talented beyond measure for (useless) suffering. It is quite restored now—only two or three cracks left." This letter was written from Saint Bisac, Ille et Vitaine, where last summer she was resting. "I have done nothing," she said, "but sit under the cherry tree (no cherries) and read the works of the great French authors, and many letters. The best thing in the world—men and women. Life is too poignant. However, it is a glorious game." The curé was coming, she said, to ask her to paint rushes and poppies on pots for his Kermess; and then, "I am off for a walk along the high-road. Every other peasant will call out: 'Tiens! tiens! c'est vous, Mademoiselle Este?' That and the pots are all my fame."

The passing of such must be merely a translation "from glory unto glory."

A. D. F. HAMLIN

Many were shocked and grieved when word came, on the morning of March 22, that Alfred Dwight Foster Hamlin, Professor of the History of Architecture of Columbia University, had been knocked down and killed the previous night by an automobile, while taking a walk in the vicinity of his home.

Through his writings, his lectures and his teaching, Professor Hamlin had for years exerted a wide influence and done much toward upbuilding a better appreciation of art in this country. William A. Boring, who has succeeded him as Professor of the School of Architecture at Columbia, in a tribute published in *The American Architect* of April 20, has said: "He came of Puritan stock, and inherited that nobility of soul and courage which carried his father's crusade for Christian enlightenment to victory in the Near East." (His father was one of the founders of Robert College.) "In that atmosphere he was born, with the ideals

which ruled his life, given as it was to the cause of helping others to see truth and beauty.

"He prepared for his lifework at Amherst, then at the School of Architecture of the Massachusetts Institute of Technology and at the Ecole des Beaux-Arts in Paris, and later made extensive studies of the principal monuments of architecture in Christian lands. He was accomplished as a linguist in both classical and modern languages, and his mother tongue, English, flowed in pure, beautiful volume. His writings clearly expressed his ideas in a forceful, convincing and scholarly style. His books on the History of Architecture and History of Ornament set a new standard of correct teaching in these subjects, and his numerous essays and lectures are profound in illuminating the humanism of our inherited record of the building art. . . .

"In his teaching record of forty-three years at Columbia University, Professor Hamlin was an indefatigable worker for the School of Architecture, the success of which was his one ambition. He always laid down his pen when a student came to him, for it was his pleasure to help the inquiring mind along the right road.

"He was lovable and beloved of his students and co-workers, with whom he labored in the finest accord. . . .

"His contact with the work he had to do was at all times conscientious and painstaking, and his relations with those with whom he came in daily association were marked by fine comradeship. Surely he digged not in the earth to hide the talent given him! He has gone to show his good work to his Master and to receive his just reward."

NOTES

SCHOLARSHIPS AND FELLOW- SHIPS FOR TEACHERS OF ART

Announcement has recently been made by the Carnegie Corporation of New York of the list of twenty-five students in the fine arts recommended for scholarships in this country and abroad for the year 1926-27. These are the initial appointments under the system recently established when the Carnegie Corporation set aside the sum of one million

dollars, the income of which is to be used for the purpose of increasing the number of qualified teachers in the arts at the college level.

Recommendations of the committee represent instruction in the fine arts in 18 institutions extending from New Hampshire to the State of Washington. The national committee which made the selections is composed of the following: Miss Catherine Pierce, formerly of Mt. Holyoke College; Edward W. Forbes of Harvard; Frank Morley Fletcher of Santa Barbara, Cal.; Frank Jewett Mather, Jr., of Princeton; Dr. Nicholas Murray Butler of Columbia; Mr. Edward W. Root of Hamilton College; Prof. Walter Sargent of the University of Chicago; and Mr. Frederick P. Keppel, President of the Carnegie Corporation.

A total of 124 students, who had received training at 53 institutions, applied for the scholarships. A preliminary elimination was effected through six regional committees which held meetings in Boston, Chicago, Nashville, San Francisco, Columbus and New York. The 38 candidates recommended by these committees later appeared before the national committee in New York. This body made a choice of eight women and 17 men. They are as follows:

William A. Campbell of Dartmouth College, N. H.; Harold E. Dickson of Harvard and Pennsylvania State College; George E. Downing of the University of Chicago; Margaret K. Effinger of the University of Michigan; Delphine Fitz of Bryn Mawr College, Pa.; William C. Hayes, Jr., of Princeton University; Walter R. Hovey of Yale and Harvard; George N. Kates of Oxford University, England, and Harvard; Charles L. Kuhn of the University of Michigan and Harvard; Marion Lawrence of Bryn Mawr College, Pa., Radcliffe, and the American Academy in Rome; Laurine E. Mack of Oberlin College, Ohio; Hugh S. Morrison of Dartmouth; Howard K. Morse of Oberlin College, The Chicago Art Institute and the University of Chicago; Edwin G. Nash of Williams College, Massachusetts, and Harvard; Hans H. von der Osten of the University of Berlin and New York University; Morgan C. Padelford of the University of Washington; Dorothy G. Rand of Smith College, Mass.; Lloyd L. Rollins of the University of California and

Harvard; Salvatore V. H. Russo of the City College of New York and Columbia University; Esther I. Seaver of Beloit, Wellesley and Radcliffe; Meyer Shapiro of Columbia University; George L. Stout of the University of Iowa; Francis H. Taylor of the University of Pennsylvania, the University of Paris and the American Academy in Rome; Bertha H. Wiles of the University of Wisconsin and the American Academy in Rome; and Margaret Wuerpel of the University of Wisconsin and Washington University in St. Louis, Mo.

The awards range in value from \$1,200 to \$2,000, to be expended during one year of study in the United States or in Europe. Those holding such awards for the current academic year are Alan Priest and Ralph Morris of Harvard; Jere Abbott of Princeton; Roberta Murray Fansler of New York University; and Meyer Shapiro of Columbia.

IN BOSTON

Boston recently demonstrated her desire to promote the interest of better

design in American textiles when she staged simultaneously four textile exhibitions. The display of machinery brought manufacturers of textiles from all parts of New England, while an exhibition at the Boston Art Club sponsored by the Chamber of Commerce made available, for their inspection, fabrics of the best American design and manufacture. The same week, the Museum of Fine Arts placed on view in the Renaissance Court many rare textiles in their permanent collections. A display of American-made laces was shown at the Women's Republican Club, and The Society of Arts and Crafts had on exhibition pieces of hand weaving made by members of the Weaver's Guild of the Society. This united effort to give manufacturer and public an opportunity of comparing the old and the new methods and designs is significant because it openly recognizes the fact that American-made fabrics must compete in design as well as in quality of manufacture with foreign-made fabrics which undoubtedly points the way toward more attractive domestic fabrics in the future.

In the art galleries of Boston, three exhibitions in unusual mediums have attracted considerable attention. Ethel Frances Mundy's miniatures in colored wax are

done after an old English method of tinting the wax and shaping or chiseling it into desired compositions. This old method has been adapted by Miss Mundy to the making of charming miniatures. Baroness Meydell's silhouettes, distinguished by delicate and clean-cut contours and characteristic poses, attracted many visitors to the Copley Gallery. Mildred Giddings Burrage has also revived an old medium. Her decorative panels in gesso relief have stimulated interest in this ancient process of molding, incising and painting a medium composed of whiting, plaster-of-Paris and glue which was much in vogue in Giotto's day. Miss Burrage follows the method as outlined in a treatise written in 1437 by Cennino Cennini, choosing for her subjects ships, old maps or Indian themes.

Paintings by Count Tamburini shown at the Vose Gallery in April contained at least a dozen portraits of Boston people. The exhibition was dominated by a large portrait of Pope Pius XI, which hung between paintings of Benito Mussolini and Cardinal Farley. The portrait of Tommaso Salvini, the Italian tragedian, stimulated much favorable comment among the large and discriminating group of visitors to the gallery.

Paintings by Sigurd Skou, seen at the Casson Galleries simultaneously, contrasted strikingly in style of painting and subjects with those of Count Tamburini. The richly elegant world of the Italian painter done in suave manner with finished brush stroke finds little in common with the world of fisher folk and the stormy sea painted by Sigurd Skou with palette knife or choppy brush stroke with a diapered effect where diverse colors blend into a medley of harmonies. Paintings by Chauncey Ryder, Margaret Fitzhugh Browne, Theodore Coe, Dante Ricci, and Edward Hopper were also shown in various galleries in April and May.

Although a wealth of jewelry has come down from past generations, the jeweler of today cannot content himself with exact reproductions of old pieces regardless of their beauty. Modern fashions call for modern jewelry and the jeweler must create new versions out of the past.

A recent exhibition by the Jeweler's Guild of The Society of Arts and Crafts, Boston and New York, revealed interesting develop-

ments in many new and satisfying pieces. In both design and workmanship they compare favorably with old examples. In the hands of this able group of workers the metal and the stone have come into their own. Each shares equally in the beauty of the finished piece and each is enhanced by the skillful handling of the other. There is a sincere appreciation of the metal itself as a decorative medium, and several pleasing pieces were carved or wrought from the metal alone. Diamonds, pearls and emeralds were used in many rings, bracelets and pins, yet a preference was shown for the beautiful semi-colored stones which lend themselves so attractively to well-designed mountings.

Special exhibitions by Frank Gardner Hale, Edward E. Oakes and Jessie A. Dunbar followed that by the Guild.

A group of rare old trays redecorated in formal clusters of flowers and exotic birds by Marion Youngjohn Greene made an attractive display in the Boston Gallery recently. Sidney T. Callowhill's resist lustre ware and decorated glass were shown in both the Boston and New York shops during May.

A. W. K.

IN
PHILADELPHIA

The month of April saw at least one innovation in Philadelphia art circles, the establishment of the Kayser and Allman galleries for the display of paintings and other works of art in such an environment that the public viewing them might be brought in touch with the value of art to the home of average proportions and pretensions as well as to the palaces of the wealthy. No venture of the sort has been tried in this city except as an isolated experiment, such as the exhibition of sculpture, paintings, batiks and furniture brought together in room environment last fall at the Art Alliance by Edward Longstreth.

The first exhibition at the new galleries was devoted to water colors and black and whites by E. H. Suydam, and black and whites and oils by Henry Pitz. The exhibition was followed during May by a showing of bronzes by Rodin destined for the Rodin Museum, plans for which, as the gift of Jules Mastbaum to the city of Philadelphia, have been brought back from the studio of Greber in Paris by Albert Rosenthal, who



POTTERY AND FRUIT

HUGH H. BRECKENRIDGE

AWARDED THE LOCUST CLUB GOLD MEDAL AND PURCHASE PRIZE
ANNUAL EXHIBITION, PENNSYLVANIA ACADEMY OF THE FINE ARTS, 1926

will be the director of the proposed new museum.

The art world was both startled and excited by the sale of the three Rittenhouse Square properties of the Art Alliance, the consequent notice of removal, and the ambitious though somewhat nebulous programme outlined for the future of the organization. A new site has not yet been decided upon, as it is the desire of the organization to build a structure which may include a theatre, and any such proposition requires especial attention to fire and traffic regulations and ordinances. The purchase price was \$850,000. Temporary headquarters are now under discussion.

One of the last functions to be given by the Art Alliance in its old quarters was the exhibition of sculpture in the open air held in conjunction with the Fairmount Park Art Association and occupying the Alliance gardens, galleries, and Rittenhouse Square during May.

Approval of plans for the new Rodin Museum has been given by the Art Jury, and,

as soon as a definite site is decided upon, Paul P. Cret will be commissioned to carry out the Greber designs. Meanwhile, Mr. Rosenthal has brought from Paris much interesting Rodin material, including a great volume of letters and a much prized vase of Sevres porcelain designed by Rodin when he was associated with that factory.

Among the exhibitions held during April, one of the most interesting was the annual display of the Philadelphia Water Color Club, among the many contributors being W. Emerton Heitland, Violet Oakley, Colin Campbell Cooper, W. M. Zimmerman, and Hugh H. Breckenridge.

Other exhibitions were those held at the Print Club, by the Alumnae of the School of Design for Women—during which pictures by Paulette Van Roekens and Arrah Lee Gaul Brennan were purchased for the Alumnae Association's permanent collection—the Sketch and Plastic Clubs, and the Fellowship of the Pennsylvania Academy of the Fine Arts. The latter organization sent out, during April, traveling exhibitions

on a tour of city civic centers, exhibitions having been held at the Lighthouse—the community center of Kensington—at various public schools, the La France Art Institute, and the Philomusean Club.

A comprehensive exhibition of advertising and commercial art was held at Wanamaker's the latter part of the month under the auspices of the Philadelphia Chapter of the Art Directors' Club.

Important new additions to the collections of Oriental art at the Pennsylvania Museum and School of Industrial Art, featuring especially the Crofts Collection and other Chinese acquisitions, were thrown open to the public at Memorial Hall, where, also, two paintings by Sarah Ball Dodson, a landscape, and "Under the Weeping Ash Tree" have taken their places as gifts of R. Ball Dodson. A third painting by the same artist, "The Morning Stars," is also on exhibition as a permanent loan.

One of the most tragic events of the month, and one most keenly felt in art circles, was the untimely death of John E. D. Trask, who in December had assumed the responsibility of chief of the Department of Art of the Sesquicentennial Exposition.

DOROTHY GRAFLY.

A GALLERY OF NATIONAL PORTRAITURE

The Pennsylvania Academy of the Fine Arts, our oldest art organization, has announced that during the Sesquicentennial celebration of the 150th anniversary of the Declaration of Independence, to be held in Philadelphia this summer, it will dismantle its walls and devote its entire space to "A Gallery of National Portraiture." This exhibition, which will open on June 13 and continue well into October, will constitute an "illustrated history of the century and a half of American independence," and will incidentally show the progress of art in this country during that period. The works shown will represent persons who had some part in the history of the city of Philadelphia, the State of Pennsylvania or the country at large, and will be the productions of artists of ability, well recognized in the history of American art.

In announcing this exhibition Mr. John Frederick Lewis, President of the Academy,

said: "The Pennsylvania Academy of the Fine Arts, whose existence is practically contemporaneous with that of the United States Government itself, has deemed an exhibition of National Portraiture as the most appropriate way in which it could mark its interest in the Sesquicentennial celebration. It is expected that over 500 works of art will be exhibited and that the exhibition will be the most notable gallery of American historical portraiture ever brought together in one building."

An interesting feature of this showing will be an elaborately illustrated catalogue giving biographical data concerning the subjects and the painters, all of which has been carefully compiled.

In this connection it is interesting to know that the Pennsylvania Academy of the Fine Arts was founded in 1805, in Independence Hall, Philadelphia, where, twenty-nine years earlier, the Declaration of Independence had been signed, and that among the seventy-one public spirited citizens who gathered to prepare a petition for the incorporation of the Academy were those not only interested in the arts, but a number of distinguished lawyers, many of whom played a prominent part in the early history of the Republic. Included in this distinguished gathering were George Clymer, a signer of the Declaration; William Tilghman, President of the Court of Common Pleas and afterwards Chief Justice of Pennsylvania; Joseph Hopkinson, the author of "Hail Columbia"; Alexander J. Dallas, District Attorney of the United States; Joseph B. McKean, Attorney General of the Commonwealth; Charles Willson Peale, William Rush and Rembrandt Peale; Charles Biddle, John Redman Coxe and Edward Penington. The object of the organization, as quaintly expressed in the language of the day, was: "To promote the cultivation of the Fine Arts, in the United States of America, by introducing correct and elegant copies from works of the first Masters in Sculpture and Painting, and by thus facilitating the access to such Standards, and also by occasionally conferring moderate but honorable premiums, and otherwise assisting the Studies and exciting the efforts of the Artists gradually to unfold, enlighten, and invigorate the talents of our Countrymen."

NEW COURSES IN ART AT THE N. Y. UNIVERSITY NEXT SEASON

The Department of Fine Arts of New York University will offer next season a number of new courses which will be given in co-operation with certain institutions peculiarly qualified to advise upon both the instruction and the instructors in connection therewith. These courses will include a Division of Architecture, which will be conducted in collaboration with the Beaux Arts Institute of Design. It is proposed thus to cover a complete professional course leading to a joint diploma signed by the Institute and the University's Division of Architecture. This diploma will correspond to that offered by the École des Beaux Arts in Paris. Prof. E. R. Bossange, for eight years Dean of the College of Fine Arts of Carnegie Institute, Pittsburgh, and recently appointed Director of the School of Architecture of Princeton University, will be in charge of this new division. The advisory board will include C. Grant LaFarge, C. C. Zantlinger, George C. Nimmons, William P. Bannister, Chester Aldrich, B. Wistar Morris, Kenneth Murchison, Robert Koh and Miller I. Kast.

Two new courses will be added to the Department of Fine Arts' Mid-Town Division. These fall under the head of Printing and Typography and will be under the auspices of the American Institute of Graphic Arts.

At the suggestion of the Advertising Club, and with its counsel and advice, the department will give a course of lectures on drawing and designing in advertising, so as to prepare students in this field for work in magazine advertising.

In cooperation with the Art-in-Trades Club, the department will organize evening classes in furniture designing. The work in this course will be done on the drawing board and supplemented by the lecture courses on history and styles of furniture already given by the department.

Other courses will include a series of lectures on present-day fashions of women's and men's dress, given in cooperation with the editor and members of the editorial staff of *Vogue*; also lectures on design in jewelry.

The summer school of the Department of Fine Arts will open shortly in Paris, where it is to be conducted by a faculty composed

of French university professors, selected through the cooperation of the French Ministry of Fine Arts. The sessions of the school will be held at the Louvre.

AT THE ART INSTITUTE OF CHICAGO

Two interesting and important exhibitions of a very different character opened at the Art Institute of Chicago on May 3, continuing throughout the month.

Claiming first mention, on account of the number of its exhibits, was the Sixth International Water Color Exhibition, which comprised as many as 400 works and occupied ten galleries in the east wing of the Museum. A new feature in connection with the opening of this exhibition was the appointment to the reception committee of the resident consuls of the various foreign countries represented, among them France, England, Sweden, Germany, Austria, Hungary, and Czecho-Slovakia. Charles Sims, the noted English artist, and John Marin of our own land occupied separate galleries with thirty paintings each. England and Germany contributed a total of thirty-two paintings, all upheld to a high standard. Among the well-known American artists represented were John F. Carlson, George Pearce Ennis, Felicie Waldo Howell, Lillian Westcott Hale, Luis Mora, Guy Pene du Bois, George Luks, William Starkweather, John W. Norton, Frederick Victor Poole, Samuel Marx and Robert L. Eskridge, to name only a few. The jury of selection and award was composed of George Pearce Ennis, McClelland Barclay, W. Emerton Heitland, Samuel A. Marx and Frederick V. Poole. Two prizes were offered in connection with the showing: one, the Mr. and Mrs. Frank G. Logan prize of \$200, which went to Robert Riggs for his painting entitled "Orchestra, Siam," and the William H. Tuthill prize of \$100, which was awarded to Paul L. Gill for a work entitled "Low Tide." In the Arts Club Gallery there was shown during this same period a group of modern water colors chosen from the work of the resident artists of Paris.

The second exhibition of note was that of works in sculpture by Aristide Maillol, the well-known French master. This exhibition was especially interesting, following close on the showing of works by Antoine Bourdelle,



DEVON FARM, A RECENT PAINTING BY W. ELMER SCHOFIELD

with whom Maillol claims first rank among living French sculptors.

An attractive exhibition of color prints by contemporary American and foreign artists was shown in the Print Galleries of the Art Institute during the latter part of April and early in May. About 100 examples were shown, covering a wide range of subjects. New notes to be seen in this collection were the delicate prints by Rudolph Ruzika, the monotypes by de Francisco, the architectural renderings by Pressig, the pale colors of Walter Phillips, and the Japanese effects attained by C. W. Bartlett and Ethel Kirkpatrick.

The exhibition of works selected from the great Exposition of Modern Decorative and Industrial Arts held in Paris last summer, which is being shown in several of our larger cities, was to be seen during the month of May at the Art Institute.

Among the smaller exhibitions recently held at the Art Institute, that of drawings, etchings, drypoints and aquatints by Laura Knight, the English artist, proved unusually popular. Fifty-one of these prints were sold early in the exhibition period.

Japanese color prints from the collection of the late Clarence Buckingham have also lately been shown in the Print Galleries of the Art Institute. These were the work of Hiroshige, one of the greatest of Japanese print makers, and form only a small part of this notable collection which has been placed in the custody of the Institute.

The annual exhibition of the Chicago Architectural Club was shown during the month of May in Blackstone Hall, Art Institute, while in the Arts Club gallery a number of screens painted by Roy MacNichol of New York was on view. The season has on the whole been unusually good.

ART IN
CLEVELAND

A gratifying display of interest was aroused by the collection of objects from the Paris Exposition of Modern Decorative and Industrial Art, which was shown during April at The Cleveland Museum of Art.

Special publicity, and posters displayed by department stores where they would attract the attention of employees, brought many salespeople and buyers to the Museum. Two of the more important establishments sent picked groups of employees to make special study of the material, under guidance of members of the museum staff.

Numerous clubs and public school classes visited the exhibition, and the School of Art laid especial emphasis upon it, particularly with the classes in design and interior decoration.

The Museum's Eighth Annual Exhibition of Work by Cleveland Artists and Craftsmen, opened May 31, with a reception for museum members and exhibitors.

As in preceding years, this exhibition shows marked gains in quantity and quality over those that have preceded. The general interest evinced by the public and the gratifying volume of sales have given continuous encouragement to the creative artists of the city, and to these annually recurring exhibitions may be given a large degree of credit for the position which Cleveland artists are attaining. The exhibition will continue throughout the month and will be followed in June by the annual exhibition of Contemporary American Painting, in which one-third of the pictures will be from the brushes of Cleveland artists.

AT THE
ALBRIGHT
GALLERY,
BUFFALO

The Albright Art Gallery, Buffalo, is holding its Twentieth Annual Exhibition of Contemporary American Art, representing the work of 110 artists. The paintings included in this exhibition were selected principally from the annual exhibition of the Chicago Art Institute, the American Section of the Carnegie Institute's most recent International Exhibition, the Centennial Exhibition of the National Academy of Design, and the annual exhibition of the Pennsylvania Academy of the Fine Arts. It is a thoroughly representative showing, includ-

ing the works of a number of the leading Modernists as well as of the more conservative group. Notable among the latter are those by Edward W. Redfield, Frederick C. Frieske, Chauncey F. Ryder, Gari Melchers, Gifford Beal, Charles W. Hawthorne, Robert Henri, William Ritschel and Frederick J. Waugh. Among the modern artists Maurice Sterne, Arthur B. Davies, Niles Spencer, Charles Rosen and Bernard Karfiol are well represented. Eugene Speicher, who is a native of Buffalo, shows a portrait of the actress, Katherine Cornell, in the rôle of "Candida." This painting has been purchased for the Gallery's permanent collection through the "Fellows for Life of 1926" fund. Another interesting feature of the showing is Violet Oakley's decorations designed for the Alumnae House at Vassar College, and "The Dante Window" owned by Mrs. Robert J. Collier. Abram Poole is represented by a portrait of Mercedes de Acosta; while Robert Henri's contribution is a portrait of Ruth St. Denis in the Peacock Dance.

With a few exceptions, all of the paintings in this exhibition are by living artists. The exceptions are in the case of John S. Sargent, George W. Bellows, Max Bohm, William M. Chase and Willard Metcalf.

The exhibition opened on April 25 and will continue to June 21.

COLUMBUS,
OHIO, IS TO
HAVE AN ART
MUSEUM

Announcement has recently been made that Columbus, Ohio, is to have a new gallery of fine arts. Construction of the first unit of the building, which has been

made possible through public subscription of \$356,000, is soon to be started. With further donations which are constantly being made, it is the hope of those interested in the project that the desired sum of \$1,000,000 will soon have been subscribed. It is said that the amount already in hand is the gift of less than 100 residents of the city.

The new building will be located on the property owned and occupied by the present Gallery of Fine Arts and the Columbus Art School. It will include not merely a museum of art, but a school of art and an auditorium wherein plays, chamber music concerts, lectures and educational moving pictures may be given. Karl S. Bolander has



OLD FOLKS

VALENTIN DE ZUBIAURRE

RECENTLY ACQUIRED BY THE FINE ARTS GALLERY, SAN DIEGO, CALIF.

been appointed director of the new gallery. Mr. Bolander was for some years connected with the Columbus public schools and was also for three years president of the Columbus Art League. Most recently he has served as Director of the Fort Wayne Art School and Museum, of Fort Wayne, Indiana.

Perhaps among the group of well-known modern Spanish painters shown in the modern Spanish Gallery of the Fine Arts Gallery of San Diego, there are no more interesting and unique figures than the two brothers, Valentin and Ramon de Zubiaurre, Spaniards of Basque origin, who, despite the handicap of being deaf mutes, are giving to the world most important and valuable contributions of the art of their country. The work of Ramon is more virile and extremely modern in its

expression and undeniably reminiscent of the old Iberian blood. His brother, Valentin, is more conservative in his expression, but is gradually being influenced toward the more modern school. One of his most important works is the "Fiesta en Andicono," a gorgeous arrangement of color and form, while his painting entitled "Old Folks" (Abuela) has been considered by critics, artists and laymen to be one of his finest works. The sombre beauty, the rich, deep coloring—brilliant yet controlled and subdued with great tonality—give it a quality that carries with it a general appeal, not only because of the sentiment so expressive in the portraits of the old people but because of its sheer beauty in conception and workmanship. This painting is a general favorite of the public, as well as of the connoisseur, and never fails to elicit comment and admiration.

The painting "Old Folks," by Valentin

de Zubiaurre, has just been acquired through purchase by the Fine Arts Gallery of San Diego, so has a permanent home in the new Fine Arts Gallery. This gift makes the Fine Arts Gallery the proud possessor of two fine examples of modern Spanish painting, the other being "The Girl in White," by Sorolla, the gift of Archer M. Huntington.

The American Academy of
THE A. A. A. L.'S Arts and Letters on April
GOLD MEDAL 24 presented to Cecilia
TO Beaux the Gold Medal of
CECILIA BEAUX the Academy for distinction
in painting. The ceremonies, attended by leading artists, authors and musicians, were held in the Academy building, 683 West 155th Street, New York, and included the unveiling of a life-size bas relief of William Dean Howells, first President of the Academy, by Brenda Putnam. Mr. Robert Underwood Johnson, Permanent Secretary of the Academy, made the unveiling address. Dr. Nicholas Murray Butler, Chancellor of the Academy, presided, in the absence of the President, William Milligan Sloan.

The gold medal which was presented to Miss Beaux has been conferred only twice before—in 1915 to Charles W. Eliot, and in 1923 to Mrs. Schuyler Van Rensselaer. In awarding it, the Academy considered the life-work of the recipient. The presentation speech was made by Mr. Edwin Howland Blashfield, President of the National Academy of Design. Miss Beaux made brief response.

The ceremonies included also the presentation to the Academy of a volume of tributes to John Quincy Adams Ward, sculptor, the gift of his widow.

ST. LOUIS
NOTES

During May and June, through the courtesy of Mr. Homer Saint-Gaudens, Director of the Carnegie Institute of Pittsburgh, the foreign section of the annual Carnegie International Exhibition of Paintings was on view at the City Art Museum. This was the most comprehensive exhibition of European art held in St. Louis since the Louisiana Purchase Exposition in 1904. In order to display so large a number of paintings, it was found necessary to dismantle the permanent collec-

tions in many of the galleries. The works of the artists of the twelve nations represented are hung together so that when visitors proceed from one gallery to the other the museum seems to be a veritable world's fair of art. The collection was the subject of many talks to clubs and groups of students.

At the St. Louis Artists' Guild the First Annual St. Louis-in-color Competitive Exhibition is on view. Over fifty painters entered the competition and one hundred and eighteen pictures are included in the exhibition, which is a no-jury one. Five hundred dollars in prizes is offered by the St. Louis *Post Dispatch* under whose auspices the exhibit was arranged. A non-resident jury composed of Clifton Wheeler of Indianapolis, John Patrick of Kansas City and A. Wessel of Cincinnati made the awards at a special meeting of the Guild on May first. Two hundred fifty dollars was given for the best painting. One hundred fifty was the second prize and one hundred dollars the third prize. At a recent meeting of the Artists' Guild Clark McAdams was reelected president.

The St. Louis Art League has assembled a number of exhibitions to be placed in neighborhood buildings. Collections of Thumb-Box pictures and paintings of Missouri scenery, by local artists have been distributed throughout the branch libraries of the city. Other groups of pictures by St. Louis artists are shown in neighborhood and settlement houses.

The jury of awards of the St. Louis Style Show Committee decided the winners of the fourth annual poster contest for students of the St. Louis School of Fine Arts on May 3. Flint Garrison is chairman of the style show committee. The posters made by the students will be used to advertise the show which takes the form of a pageant. It will be held at the Garden Theatre next August, with Joseph Solari as Director.

Oscar E. Berninghaus has been elected an associate member of the National Academy of Design. The only other St. Louis artist who has been awarded this honor is Richard E. Miller, elected in 1915.

Paintings of western scenes by Miss Pickard of Columbia, Mo., were on view at the Noonan-Kocian Gallery. Miniatures by Katharine Payne Starr, landscapes by Olive Gibson and still-life paintings by



WILLOWBRANDT FARM

A PAINTING

MARJORIE PHILLIPS

Valentine Vogel were exhibited at the Shortridge Galleries. An exhibition of contemporary paintings was held at the Newhouse Galleries, and a collection of paintings of miscellaneous character was on view at Healey's.

An exhibition of lithographs by C. A. Seward is displayed in the art room of the Public Library. Miss Antoinette Douglas, chief of the Art Department of the Public Library, sailed April 26 for a six months' trip abroad.

M. P.

ART IN DAVENPORT, IOWA

The Municipal Art Gallery, of Davenport, Iowa, has held during the season a number of interesting exhibitions, presenting a wide

variety of subjects. During the month of April it showed its Fifth International Water Color Exhibition, which was an event of particular note; also a group of American paintings lent by the Anderson Galleries,

Chicago, and a collection of pencil drawings by the Duchess of Rutland.

On April 16 the Mid-Western Art Directors Association, a lately formed organization, held its first annual meeting at the gallery. This was attended by art directors from Dayton, Milwaukee, Des Moines, Peoria, Omaha, Springfield, and other mid-western cities. It proved a very interesting meeting, and was felt to have accomplished much through the interchange of ideas among those working along similar lines.

Among the Gallery's most valuable activities is its work among the school children of the city. The supervisor of art in the public schools of Davenport has originated a system of picture study which she has put into effect with great success by means of the gallery's collections. Through this system a number of the paintings in the gallery are described to the children, omitting the name and school of the artist and the picture number. The young students then search the gallery for these paintings, writing on a blank sheet

what they believe to be the correct name and number of each. Prizes are awarded the successful contestants, and much interest is aroused generally.

More recent exhibitions at the gallery included a group of colored etchings by the Swedist artist, Adolph Lange; a collection of early American portraits; the Spring Flower Show of the Tri-City Garden Club; and the annual students exhibit of the Davenport School of Art.

THE
ALTOONA ART
INSTITUTE

The Art Institute of Altoona, Pennsylvania, is one of the most recent recipients of awards through the Ranger Fund, having been assigned a painting which it may keep for a period of nine months, at the end of which time it will have first opportunity of purchasing it.

The Art Institute, though only a little over three years old, is one of the most ambitious of our young art organizations. Since its formation it has made use of several of the traveling exhibitions sent out by the American Federation of Arts, and has in other ways exerted the means at its disposal for the development of the aesthetic life of the community. Through the City Council it has recently made arrangements for an exhibition gallery in the new City Hall of Altoona, which is nearing completion and will be opened early in the fall. It is now directing its efforts toward the upbuilding of a permanent collection of works of art, looking to the day when it will be in a position to erect an Art Museum. It is the desire of those in charge of the activities of the Art Institute to include in this collection works by well-known artists who are natives of the city or its vicinity, among them Mary Cassatt. From the interest and enthusiasm already displayed in this very worthy project, there is little doubt of its ultimate success.

ARTS AND
CRAFTS IN
DETROIT

The Detroit Society of Arts and Crafts has recently held a notable exhibition of Contemporary American Decorative Arts, which opened on April 5 and continued throughout the month. This comprised a large and varied assortment of exhibits by

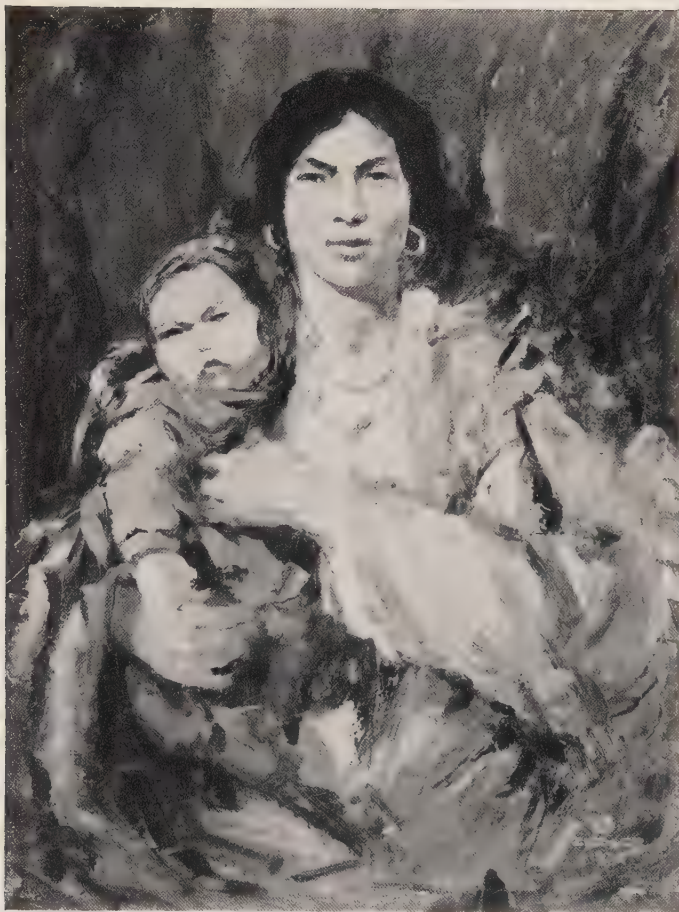
the leading workers in this field of art, selected from recent exhibitions at the Art Center, New York, the Architectural League, and several of the New York dealers' galleries. Among the exhibitors were Putnam Brinley, who showed mural designs and decorative paintings; Fred Dana Marsh, who showed his City Traffic Map painted for the Automobile Club of America; and Arthur Covey, who was represented by a group of recent etchings, among them his rendition of the building of the Cathedral of St. John the Divine in New York. The collection of modern bronzes was lent by the Kraushaar and Ferargil Galleries, New York, and by several individual sculptors. It included a number of small animal figures by Brenda Putnam, a sun dial from Paul Manship, Joan Hartley's "Pandora," and other notable works by Gaston Lachaise, Eugene Shonnard, Jane Poupelet, George Biddle, the late A. D. Lentz, Hunt Diederich and Lawrence Malderelli. The exhibition also included jewelry and metal work; decorative furniture, textiles, etc.; linens, laces, bookbindings and screens—an interesting and varied showing.

A feature of this exhibition was an Easter Tea given by the Society on the afternoon of April 9, as a public introduction to the showing.

A NOTABLE
ART COLLEC-
TION GOES TO
A FAR WEST
UNIVERSITY

The University of the State of Washington has received as a gift from Mr. Horace C. Henry a notable collection of paintings, together with the sum of \$100,000 for the erection of a building in which they are to be housed. The collection contains examples of the American, English, French, German and Dutch Schools. There are representative works by Corot, Daubigny, Delacroix, Rosa Bonheur, Jules Guerin, Blakelock, Elliott Daingerfield, George Inness, William M. Chase, Kenyon Cox, Winslow Homer, and a number of others equally well known. Plans for the building are already being designed, and the work of construction is soon to be begun. The site selected for the new art gallery is near Meany Hall, where the art activities of the college are now carried on.

This is said to be one of the most munificent gifts ever made to the University, and



ARCTIC MADONNA

EUSTACE P. ZEIGLER

AWARDED 1ST PRIZE, ELEVENTH ANNUAL EXHIBITION
PACIFIC NORTHWEST ARTISTS

the first large collection of paintings yet presented for public enjoyment in the state. It will undoubtedly play a large part in the cultural development, not only of those at the University but of the community at large. The value of such gifts to educational institutions can hardly be over-estimated.

THE NEW MUSEUM FOR BALTIMORE

Encouraging reports are being received concerning the progress of the plan for a new building for the Baltimore Museum of Art.

This institution was incorporated in 1914, but owing to the intervention of the war, the museum was not inaugurated until 1922,

when the old Garrett mansion on Mount Vernon Place was lent for an experimental period.

The new Museum of Art will be erected with a million-dollar fund which was provided by popular vote two years ago when an ordinance was passed by the city. The site on which it is to stand is in the most beautiful residential section of Baltimore, adjacent to the Academic Department of Johns Hopkins University. This site, which consists of 6 acres, was given by the University for the purpose.

The Municipal Art Commission has selected, as architect for the building, Howard Sill, a well-known authority on

Colonial architecture. With him will be associated John Russell Pope of New York, who was the architect for several of the buildings in the Johns Hopkins University group.

Soon after the passage of the Art Museum Loan by the city, a commission was formed, with Mr. Henry Walters as chairman, to consider the matters of administration and other details, and it was determined to conduct the new Museum along lines generally similar to the policy of the Metropolitan Museum in New York. The activities of the museum have been conducted for several years by Miss Florence N. Levy, under whose capable leadership it has steadily advanced in public appreciation, and has taken its place among the leading museums of the country.

OUR TOWN
PLANNING
EXHIBIT IN
GERMANY

An Exhibition of Town Planning assembled by The American Federation of Arts forms part of a large Exhibition of American Architecture now being shown in Germany. The exhibition went first to Berlin, where it was held in the Berlin Academy of Fine Arts. The interest taken both by Berlin artists and the public at large was very keen. The collection then went to Vienna, where the President of the Austrian Commonwealth and the American Ambassador to Vienna acted as patrons. The artists of that old center of art and learning evinced as much genuine interest as those in Berlin. Other places that have arranged for the American architectural display include Hamburg, Munich, Stuttgart, and probably Cologne and Bremen. It is gratifying to learn from a circular letter received from Berlin that the undertaking is so successfully under way.

The German delegates who visited this country last summer to attend the Convention of The International Federation for Town and Country Planning and Garden Cities were particularly interested in all things connected with City Planning and asked The American Federation of Arts to lend its Town Planning Exhibit to include in the large Exhibition of American Architecture. This undertaking is furthering mutual understanding and possible cooperation between American and German architects interested in a common cause.

A loan exhibition of paintings and etchings assembled by the Robert G. Kotouch Post 319, of the American Legion, was held in the Legion Home, Greensburg,

Pennsylvania, from March 28 to April 4. The catalogue of this exhibition listed 26 oil paintings and 31 prints by recognized artists of this and other countries. Among the American painters represented were Frank W. Benson, Charles H. Davis, Paul Dougherty, Frederick C. Frieseke, Robert Henri, Edward W. Redfield, Horatio Walker and Chauncey F. Ryder. There were also examples of the work of Josef Israels, Emile Rene Menard, Jean Charles Cazin, Henri Eugene Le Sidaner, and other distinguished foreign artists. The collection of etchings shown included works by Whistler, Frank Brangwyn, Hedley Fitton, Sir Francis Seymour Haden, Mortimer Menpes, Joseph Pennell, Ernest D. Roth, Percy Smith, and Carl Rungius.

This exhibition was assembled principally from private collections in and near Greensburg, but included also several works from the collection of Mr. and Mrs. William J. Johnson of Uniontown, and from dealers galleries in the vicinity. As it was to be expected from the nature of the showing, the attendance was large, and the purpose of arousing an interest in art in the community thereby was well served.

THE
REARRANGED
LUXEMBOURG

The Luxembourg Museum, which was closed for rearrangement several months ago, and was to have opened at the end of February, has nevertheless remained closed until April 16. As was to be expected, I found an immense crowd there, but not the usual one; there were many artists and writers. Many high functionaries, and the red ribbon and rosette of the Legion of Honor were everywhere.

As opinions always differ about everything, so they will differ about the changes in this famous Museum. I heard one man say: "I don't know my Luxembourg any more." But he exaggerated either the facts or his own dullness. The facts are these: Taking ten as a basis, the proportion of new canvases and statues, ceramics and

medals, is about four-tenths; the proportion of change in the arrangement of the rooms—including the banishment of what the advanced art critics flippantly call "tartines" (that is, slices of buttered bread, meaning pictures of inferior merit and distinctly old-fashioned)—this proportion of change is about seven-tenths. It may be too much for the old guard, and too little for the advance guard; but did anything ever please everybody?

Personally, I found the Museum charming, with April weather outside, alternately smiling and weeping. Within, a well-lighted, clean museum, with not a dark corner anywhere, a springtime museum. Even the guardians seemed to have new clothes and were manifestly proud of it all; some of these men are fair art critics themselves, be it understood.

One of the new gems of the museum is, without any doubt, the strange, magnificent Hercules of Antoine Bourdelle, placed in the center of the first room so as to be seen all the length of the entrance gallery. It is heroic in size, of bronze, irregularly gilded. Hercules is drawing his bow; his position is curious, the body bent forward, the right foot fixed against a rock. The modeling is superb, masterly. The head is that of a preponderatingly physical man, prehistoric in suggestion. The statue might have been modeled by a prehistoric man who was master of Greek technique, if such a combination were imaginable. There are other busts by Bourdelle, but they fade beside the Hercules.

Ary Bitter's "Diana," exquisitely moulded, is in the entrance gallery, as well as Jean Boucher's impressive "Fra Angelico" (heroic size). There are several female figures by Bernard—modern in what seems to me the ugly sense, heavy, and moulded rather than modelled.

Large numbers of the old paintings are still there, and it is always a pleasure to see the best of them. Charles Cottet's rich legacy of a roomful of his own paintings is at last shown, thanks to the liberated space, and his Breton scenes fill the eye satisfyingly, though sad to the spectator if he feels the tragic lives of these fisherfolk. I had seen many of these canvases in Cottet's own studio just before his last lingering illness, and felt the charm of his sincerity

and simplicity. Though he painted so much in Brittany, he was a native of Savoie.

There are many Renoirs, new and old acquisitions, some charming, some unattractive like "Les Nymphes," which shows two large nudes whose flesh suggests corrugated brick-pink rubber—a remark to be flagellated by technicians. There are new Degas, a number of new Lucien Simons. There is a Forain, "La Maison Retrouvée," representing French people returning after the war to their home in the devastated region and finding it a heap of ruins; the tragedy is gripping. Dauchez has a wonderfully luminous landscape; Suzanne Valadon "La Chambre Bleu," with a woman reclining on a bed, and nearby are her son Utrillo's two canvases, "Les Toits" and "Anse"—a little French town—both fine but not, it struck me, his very best work.

The impression is often felt, in looking at the works of the new men and women, that the Luxembourg has come too late into the market to bid for masterpieces, and they have gone elsewhere. Othon Friesz has a confused "Vendange," Vlaminck a landscape painted with feeling but almost too hasty in effect; Van Dongen's "Neptune" is a strange, wonderfully colored modern conception; Van Gogh's "La Guingette," so well known, is disappointing; Favory's "Repos" is much less impressive than others of his paintings; Matisse has an *Odalisque couchée*, and Le Sidoner an attractive garden scene with a table set. On the whole, however, the new director, M. Masson, is to be congratulated for having renewed and arranged with taste this famous museum, and especially for having brought in at last some of the modern artists so long excluded.

The exposition of French goldsmiths' and silversmiths' work of the sixteenth, seventeenth and eighteenth centuries at the Musée des Arts Décoratifs is the first one of its kind in Paris, it is said, and well justifies the trouble it must have been to gather these specimens from private collections, from royalty and museums. There are about a thousand pieces, representing the work of Auguste, Odiot, Germain, de la Pierre, Edme Balzac, Loir, Joubert, Bien-nais, etc. Table plate, tea and coffee pots, wine tasters—some of them with a rich patine on the metal that makes the spectator covetous—enameled boxes, mustard pots,

and all sorts of domestic articles eloquent of aristocratic and higher *bourgeoisie* households. The plate from the royal court of Sweden, by Auguste and Odier, favorites of the Scandinavian courts, has the heavy, pompous designs that courts seem to cultivate, but are less beautiful than many smaller pieces simpler in design and decoration, and frequently exquisite. This exhibition will remain open, according to present announcements, until May 12.

LOUISE MORGAN SILL.

OPEN LETTERS

THE METROPOLITAN AND THE MASSES

To the Editor,

The American Magazine of Art.

Speaking editorially in the March issue of your magazine of the millions left by the late Frank Munsey to the Metropolitan Museum of Art, three questions were asked, namely, "What does this (the Museum and its contents) mean in heaven to the masses? What did the people go for? What did they take away with them?"

I am one of those "masses" who in the year 1919 passed through the turnstile and entering the museum with a faith shattered, a spirit broken, passed out of that same museum only a very short while later with faith renewed and with a "light to lighten my darkness."

Never yet have I been able to look on death as the "great adventure." To me, at all times, it is devastating, crushing and overpowering, and when in the year mentioned above it had taken from me the father, who had from my earliest recollections been my inspiration, always guiding, beckoning me on to better and nobler living, I was bitter, irreconcilable, and it seemed as though I could not—no, I could not—"carry on." He had, indeed, gone on the "great adventure" and left me, whom he had never before left out of any adventure, behind.

The reading of a new book, the coming up of the little new green things in the springtime, training a baby kitten, watching the sun set—oh, there were a thousand events that we had experienced together. And now there were to be no more of these. It seemed to me that a door had been gently,

but oh, with such exceeding finality, shut in my face.

I had missed a train and had just a few hours in New York and decided to spend them in the Metropolitan. I passed through what seemed to me endless rooms, distraught and unseeing. At any other time they would have been the source of endless joy to me, but now I passed through with eyes wide open but that saw not.

Suddenly, oh, glorious conception, standing out from the priceless treasures of the Museum, was Rodin's "Hand of God." I do not know, I cannot, even after all these years explain, but again I was a little child—the years had slipped away—and it seemed to me that my father had me by the hand and had led me to this, "The Hand of God." I only know that at the sight of it, questions long asked, seemed answered, perplexities smoothed out. "At all times, in all places," it seemed to say to me, "we are in the hands of God and He 'doeth all things well.'"

I saw nothing else—I needed nothing else. I left there a wound not healed but helped.

So there is, it seems to me, the answer to your question, "What do they take away?" Many times I think they take away, these masses, this never ending stream of people, just people, a shattered faith renewed, a light in the darkness, a broken spirit—healed.

New Orleans, La.

H.

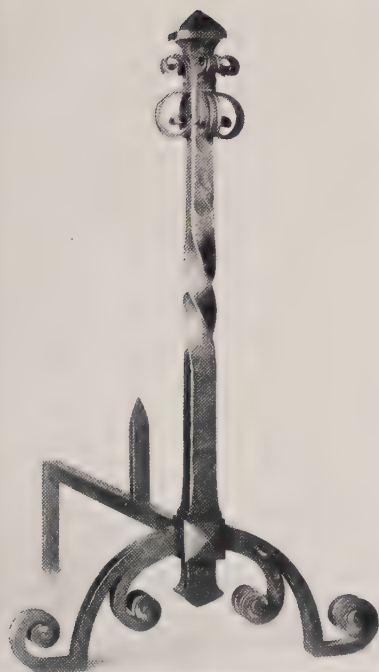
FORGED BRONZE

To the Editor,

The American Magazine of Art.

In a recent issue of the *Iron, Bronze and Wire Work News* there appeared an article headed "Craftsmanship" wherein an address by Mr. Samuel Yellin of Philadelphia was printed in full. In this address Mr. Yellin took issue with your magazine on the subject of bronze, and his emphatic declaration that bronze *cannot be forged* has stimulated this rebuttal from the Middle West.

I, too, have been a craftsman in iron and bronze for many years, and from experience gained on both sides of the Atlantic I not only affirm that bronze *can* be forged, but feel certain that Mr. Yellin would not have made so broad a statement if he knew of the existence of a certain metal called "Wrought



WROUGHT BRONZE ANDIRON
EMIL J. LEHMAN

Bronze" that can be made unbelievably beautiful by the hammer of a craftsman.

Several kinds of wrought bronze can be forged. Bronze No. 1, or "Wrought Tom-back" is nearest to copper, soft and easy to work with. But it is Bronze No. 2—"Wrought Bronze"—a tougher material, that has been guarded so jealously. This metal is the color of the ordinary bronze sold by the American Bronze Company and can be heated to about 1,400°. Forged like copper, it will not break at any temperature below 1,400° and can also be worked cold. A steel brush, used after forging, is all that is needed to bring out its lovely natural color, a color that is enhanced by atmospheric changes and the ravages of time.

There are several metals, usually known as "Wrought Brass," that are not practical, and it is to these that Mr. Yellin probably refers. For over thirty years, however, I have been using both Bronze No. 1 and Bronze No. 2—principally the latter—forg-

ing it every day and keeping a large stock on hand in square bars, $\frac{3}{8}$ " to $1\frac{1}{4}$ ", and in flat bars and sheets $\frac{1}{8}$ " to $\frac{1}{4}$ ". The enclosed photographs reproduce bronze forgings. $1\frac{1}{4}$ " square wrought bronze was used, and while the andirons are screwed together, I forged the floral piece out of one solid piece of bronze. It is not brazed, riveted or welded anywhere.

It was a pleasure to read Mr. Yellin's intelligent criticisms, most of which I heartily endorse, but with multitudinous articles of forged bronze in my shop as mute evidence of a craft that has given me unbounded satisfaction, I could not forego voicing what I know to be true: bronze *can* be forged.

Sincerely yours,

EMIL J. LEHMAN.

Our friends, the Print
ON HANDLING Makers' Society of Cali-
EXHIBITIONS fornia, in their April Bulletin, complained vigorously against the negligence of those securing traveling exhibitions in regard to making shipment promptly and also reporting fully. Attention was also drawn to the necessity of handling exhibits of prints with care. As the American Federation of Arts suffers from these same difficulties, we are venturing to reprint a portion of the complaint. In doing so, however, we would like to state that we are greatly indebted to those in all parts of the country who have handled our exhibitions carefully, have seen to it that shipment was made promptly and have rendered full report. The transgressors are distinctly in the minority, but a transgression in this respect often produces serious result.

"While we are in a fussy mood it might be a good idea to take up a subject which we have intended to handle just as soon as space permitted. Mrs. J. G. Osburn, former State Chairman of the Federated Women's Clubs of New Mexico, and at present Third District Chairman, writes: 'A part of the training in real print appreciation should be to use care in handling them. Anyone who loves a print *can't* abuse it even by thumbing its mat.' How true this is! If organizations receiving our collections would only bear this in mind, each one of them would receive the exhibit in better condition. Some of our collections leave Pasadena in

November and do not get back until late in May or June. In the meantime they have passed through many hands, some careful, some not. As no charge, other than express, is made for our exhibits we cannot afford to have the exhibit rematted during its travels, nor have we any way of checking its condition while on circuit. As a usual thing, when the collection comes back, the prints are intact but not so the mats. Finger marks, nail holes, dog-eared corners are only too common. With a little loving care all this could be avoided. With a few changes we quote from a circular prepared by Mrs. Osburn and sent with exhibits under her care:

"Please check up all prints on opening and report immediately any missing or damaged, and also report receipt of collection. Repack exactly as you find them (unless obviously wrong). Use utmost care, and urge others to do so, to keep mats unsoiled and corners unbroken. This exhibit will visit a number of clubs. Thumb tacks (or small finishing nails) may be used in the corners of the mats, if suspension rings are inconvenient."

"These are most excellent directions but we would like to add—If the print becomes detached from the backing board *do not glue or paste it back again* but attach it by the upper margin with stamp collectors' hinges or a small piece of gummed tape, folded as used for a hinge. If in doubt look inside one of the mounts and see how it has been done. Never paste or glue the entire edge of a print, as the paper is almost sure to shrink or stretch unevenly and wrinkle the print. If you have no other materials, put a little, a very little, library paste on the outside upper corners of the margin. Never paste more than two corners.

"If mats are soiled a little Art-Gum will clean them without harming the paper. Do not try to clean the print itself unless you have had experience. Some of the Japanese papers used for printing etchings will be ruined absolutely if an attempt is made to use an eraser.

"In most cases the upper mat is attached to the backing board by means of a hinge of tape on the inside. If this becomes loose, a little care and the use of gummed tape (Dennison's Passepartout is good) will easily enable you to replace the hinge. A large number of shops now use gummed

paper tape for their packages and your merchant will be glad to give you a piece if you cannot buy it at your stationers.

"It only requires a little care to keep the prints entrusted to you in good condition. Other places will see the collection after it leaves your hands, so why not send it to them in as perfect condition as you would like to have it come to you? Our work in sending out these collections is a labor of love and if *you* love prints and want to help us in our work, do your part. Members from all over the world trust their prints to you—keep faith with them."

ITEMS

Of more than usual interest was the announcement, recently made, that Yale University had received a gift of \$1,000,000 from two anonymous donors for the erection of an art museum. This new building will be placed opposite the present art school on High Street and will be of stone, in a modified Italian Gothic style, harmonizing with the other university buildings in the vicinity. Through this gift the University will be enabled to complete a substantial portion of a comprehensive system of art galleries, plans for which have been maturing for some time under the leadership of the associates in fine arts at Yale. The plans for the new building include an arch which will connect it with the old art school.

Through the Federated Societies on Planning and Parks, which include the American Civic Association, the National Conference on City Planning, the American Institute of Park Executives, the American Park Society, and the National Conference on State Parks, arrangements have been made for a party of approximately twenty-five to visit England, Scotland, Holland, Belgium, France, Germany, Czecho-Slovakia and Austria, for the purpose of studying city planning, housing and parks in these countries. The trip will cover a period of two months, and will include attendance at the conference of the International Federation for Town and Country Planning and Garden Cities, to be held at Vienna, September 14 to 19. Immediately following this conference there will be a specially arranged trip through the Ruhr district.

A notable exhibition of the works of a group of distinguished American painters was shown at the Montclair Art Museum for a month, beginning April 23. This included works by Robert Henri, George Bellows, William M. Chase, John F. Carlson, Leon Kroll, Hobart Nichols, Jonas Lie, Paul King, Jean McLean, George Luks, Edmund Greacen and F. Luis Mora, to name only a few. Selection was made from this exhibition of a painting to be purchased by the subscribers to the Picture-Buying Fund for the permanent collection of the museum.

The New Haven Paint and Clay Club will hold its 26th Annual Exhibition at the Yale School of the Fine Arts from June 17 to July 7. A private view for members, exhibitors and invited guests will be held on the evening of June 16. The exhibition will consist of original works in oil, water color, pastel, miniature painting and sculpture. The exhibits will be selected by a jury composed of Harry Leith-Ross, Edwin C. Taylor, John I. H. Downes, Margaret Foote Hawley and John D. Whiting.

Announcement has lately been made of the appointment of Hans Schuler, a Baltimore sculptor, as Director of the Maryland Institute in that city. This position he has held temporarily for several months, since the resignation of Mr. Alon Bement, who had for some years served in this capacity. Mr. Schuler is not only a graduate of the Institute, but served for some time as a member of its faculty. His permanent appointment as director is therefore particularly appropriate. In addition to his early education in Baltimore, he has studied at the Rhinehart School of Sculpture and at the Julien Academy in Paris. His reputation as a sculptor is well established not only in this country but abroad.

The city of Medford, Oregon, has just completed a new art gallery, and showed, as its opening exhibit, the Seventh International Exhibition of Prints sent out by the Print Makers Society of California.

The Cincinnati Museum Association opened its 33rd Annual Exhibition of American Art on May 22, to continue throughout the summer. This includes oil paintings, water colors, pastels, work in black

and white, mural decorations, sculpture, wood carving, architectural designs, artistic pottery, etc.

The Eighth Annual Exhibition of work by Cleveland Artists and Craftsmen opened at the Cleveland Museum of Art with a private view and reception on the evening of May 3, to continue for several weeks.

The Society of Fine Arts of Wilmington, Delaware, has recently held an interesting exhibition of works by Old and Modern Masters, lent by Mr. Robert C. Vose of Boston. This included paintings by Gainsborough, Sir John Lavery, Frank Brangwyn, Walter Koeniger, John J. Enneking, Nicolai Fechin, and other notable works.

From all parts of the world are coming announcements of the establishment of art museums. One of the most recent of these is from Vancouver, B. C., where the erection of a civic art gallery has been insured by the action of eleven citizens in donating \$100,000 for the purchase of works of art. This amount has been given on condition that a suitable building to house the works purchased therewith may be built in two years' time, this gallery to be located on a municipally owned site. The estimated cost of the structure already proposed is placed at \$228,000.

Vancouver is one of those cities which was fortunate enough to secure, last August, the notable exhibition of paintings lent by the Metropolitan Museum of Art for circulation by the American Federation of Arts in a number of cities and towns in Canada. Perhaps this latest venture in the field of art may be attributed in part to the interest and pleasure which the people of this far-off city found in these visiting works of art.

The American Art Bureau has issued an excellent little booklet, "Pictures in Your Home," which is offered to picture-lovers, including those who are teaching subjects of which pictures are a part. It is hoped that it will serve as a textbook for the art student and those interested in interior decorating, and it is suggested also as a book of information of value to the picture dealer.

BOOK REVIEWS

PRINTS AND BOOKS: Informal Papers by William M. Ivins, Jr. Published by Harvard University Press. Price, \$5.

Whoever would cultivate an intimate, personal acquaintance with prints, will do well to employ this volume as an introduction. Charminglly written in conversational style, it imparts extensive information lavishly interspersed with "gossipy" little anecdotes about the print-makers or their subjects, which cause both to live again for the reader. The data for the papers which compose the volume is all to be found in the Print Division of the Metropolitan Museum of Art, of which the author is curator; and the papers have been previously published in the Museum's Bulletin or elsewhere. Hence they do not form a progressive study of the history of prints, but are a medley of essays, each complete in itself, in which as a group, nevertheless, one may learn the entire history from the 15th century to the present day; and in addition, explanatory notes on the methods employed in producing various kinds of prints. The book is calculated to decidedly change the opinion of anyone who has heretofore regarded museum print divisions as somewhat musty. There are many illustrations, both line cuts and half-tones, accurate reproductions of the originals, whatever their type. Altogether, the book will prove to be an excellent anthology for the beginner; and a joy to the connoisseur as well.

DICTIONARY OF AMERICAN PAINTERS, SCULPTORS AND ENGRAVERS by Mantle Fielding, author of "Gilbert Stuart and His Portraits of Washington." Printed for the subscribers at the Lancaster Press, Inc., Lancaster, Penna. Price, \$15.00.

This book, issued in a limited edition of 700 copies, lists and gives biographical data concerning approximately 8,000 American artists living and deceased. Its chief value is the record of the latter, heretofore not available in any single source. The living American artists listed are for the most part to be found in *Who's Who in Art*, *American Art Annual*, but up to the issuance of this volume it has been most difficult to secure data on deceased American artists. As the *American Art Annual* lists approximately 8,000 living American artists, there are

evidently a considerable number of omissions in this Dictionary of American Painters, Sculptors and Engravers. But, it is only fair to state that the information given concerning the living American artists is not identical with that given in the *American Art Annual*, and that additional data of an interesting and valuable character in some instances is set forth. The topography is excellent, the form good. The only fault, a serious one, however, to be found with this excellent and much needed publication is the multiplicity of inaccuracies. There are innumerable typographical errors and misspelling of names, and slight misinformation. The author's aim was to publish an accurate list and in his foreword he requests that any mistakes discovered be made known to him for future correction. The book is illustrated by a series of full page plates, chiefly portraits by Gilbert Stuart and his contemporaries. These plates with but a few exceptions are poor and they certainly add nothing to the volume either as a record or as a reference, in short are not germane.

CATALOGUE, HISTORICAL, BIOGRAPHICAL, AND DESCRIPTIVE OF THE OBJECTS EXHIBITED AT THE ART MUSEUM AT SOUTHAMPTON, LONG ISLAND.

This is the third edition of an illustrated catalogue of this interesting small museum established in 1897 at Southampton, Long Island, by Samuel L. Parrish. It was originally inscribed to the late Henry G. Marquand, former President of the Metropolitan Museum of Art. This third edition is inscribed to Grosvenor Atterbury, fellow of the American Institute of Architects, who successfully designed both the original museum and its two successive additions. In 1925 this Art Museum at Southampton, through its President, created a fellowship in sculpture in connection with the American Academy in Rome, and Royal Cortissoz and Hermon A. MacNeil, Trustees of the American Academy, kindly consented to become members of the Board of Trustees of the Art Museum. That such an association between the Academy and the Museum may continue indefinitely is the hope and expectation of the president of the museum. The Parrish Museum at Southampton is unique both in its building and its collections. It contains many choice, interesting

exhibits, representing the great art of the world. It has at the same time essentially a personal note, and it is for this reason probably the more interesting. Those who cannot visit it and yet wish to make its acquaintance cannot do better than to secure a copy of the catalogue which is elaborately illustrated and fully descriptive.

MEMOIRS OF THE AMERICAN ACADEMY IN ROME. Volume V. Published by the American Academy in Rome.

This volume contains the last work of C. Densmore Curtis, the first editor of the *Memoirs*, who sent the final pages of his manuscript to press the week before he was struck down by the illness of which he died on June 7, 1925. His wide-ranging scholarship and his courageous devotion to exacting standards through years of feeble health receive a recognition all too inadequate by the dedication of this volume to his memory. The volume opens with an article by Mr. Curtis on the Barberini Tomb which is followed by articles on The Temple of Concord in the Roman Forum by Homer F. Rebert and Henri Marceau; The First and Second Temples of Castor at Rome by Tenney Frank with drawings by Gorham Phillips Stevens, Director of the American Academy in Rome; Further Studies in Pompeian Archaeology by Albert W. Van Buren; and The Sacra Via of Nero by Esther B. Van Deman with drawings by A. G. Clay. There are numerous half-tone reproductions from photographs and like the preceding volume in this series this *Memoir* is a distinct contribution to a scholarly knowledge of the topics of which it treats.

CATALOGUE OF EGYPTIAN ANTIQUITIES —GOLD AND SILVER JEWELRY AND RELATED OBJECTS by Caroline Ransom Williams. Published by the New York Historical Society.

As the author of this catalogue states, "The craft of jewelry-making had an importance in ancient Egypt which is hardly paralleled in modern life." It is a subject however, which treated either archaeologically or from the standpoint of design is of interest, particularly to the industrial designers and to the craftsmen of today. This catalogue presents an elaborate treatment of the subject and is concluded with a series of thirty-eight illustrative plates.

BRITISH ARTISTS SERIES: Edited by S. C. Kaines Smith, M.A., M.B.E.; **BLAKE**, by Ernest H. Short; **RAEBURN**, by E. Rimbault Dibdin; **GAINSBOROUGH**, by Hugh Stokes. Published by Frederick A. Stokes Company, New York. Price, \$1.50 each.

These three handbooks are volumes in a series which already numbers 35, by various authors. Each volume contains eight full-page half-tone illustrations of representative works by the artist; and each presents a comprehensive estimate of his life and achievements, arrived at by an apparently extensive research in many private and public sources. Each author's enthusiasm for his subject seems to be commendably tempered with an appreciation of his shortcomings. Consequently the reader may consider these volumes authentic sources of information.

SKETCHING IN LEAD PENCIL FOR ARCHITECTS AND OTHERS, by Jasper Salwey, A.R.I.B.A. Published by Charles Scribner's Sons, New York. Price, \$3.

This volume aims to outline for the architectural student a method found valuable by the author, of pencil sketching which will give form and tone, texture and surface in a single operation. Simply and clearly written, the book's value is further enhanced by fifty-eight full-page illustrations of sketches by the author and other architects, which are intended to be studies; but they are exquisitely rendered, possessing in many instances as much artistic charm as a good etching.

DRAWING: ITS HISTORY AND USES, by W. A. S. Benson, with a *Memoir* by the Hon. W. N. Bruce, C.B. Published by the Oxford University Press, American Branch, New York. Price, \$2.25.

The importance of drawing and of widespread instruction in it, not as a species of cultural acrobatics, but as an elementary form of expression, an alternative to speech which has given rise to all types of written language and is an introduction to history, science and practical arts as well as fine arts, is emphasized in this volume. In addition, the history of drawing is traced in interesting manner from the paleolithic age to the present day, and numerous illustrations punctuate the narrative.

STUDIES IN SEVEN ARTS. Revised and Enlarged Edition. By Arthur Symons. Published by E. P. Dutton & Company, New York. Price, \$3.50.

The author of this volume of essays has keenly enjoyed and perceived the meaning of works of art, and possesses the gift of conveying both the enjoyment and the significance to the reader, as well as an interpretation of those manifestations which seem to him perverted. Thirteen new essays augment the original group published nearly twenty years ago, on the seven arts (exclusive of literature). Each essay is complete.

Mr. Symons' prose style is an art in itself. As his rhythmic sentences sweep on from one subject to another, they not only convey every nuance of his idea but also conjure up the particular work of art in question, more vividly than could an illustration. His observations have the incisiveness of the true critical spirit. Most "criticism" of the arts (so widespread today that every newspaper has its "art critic") is ephemeral, little more than news of current shows, and an expression of the writer's preferences and prejudices. But these essays of Mr. Symons, like those of Ruskin and Pater, should survive.

F. S. B.

FIRST STEPS IN THE ENJOYMENT OF PICTURES, by Maude I. G. Oliver. Published by Henry Holt and Company, New York. Price, \$1.50.

Since children almost invariably adore pictures, irrespective of their quality, it is never difficult to engage their attention; and with such a book as this, one may subtly lay the foundation for genuine appreciation in the mind of even a very young child. For this book gets away from the habitual method of emphasizing the narrative side of pictures, and hence teaches their real worth as works of art. It is written in the simplest language, as engagingly as a bedtime story, yet methods, media, color, composition, technique, etc., as well as practically all of the terms used, are explained with great clarity, with objects and incidents in the experience of children, as the point of departure. The numerous illustrations are all reproduced from works by American artists, to be found in American galleries and museums of art.

F. S. B.

ART STUDIES: Medieval, Renaissance and Modern, edited by Members of the Departments of the Fine Arts at Harvard and Princeton Universities. Published by Harvard University Press, Cambridge. Price, \$7.50.

This volume will have no lure for the average reader; but it will appeal to the lover of art whose interest extends to archaeological research in many fields. The papers which compose it are each by a different writer, obviously possessing expert knowledge on his subject, such as Frank Jewett Mather, Jr., George Harold Edgell, Chandler Rathfon Post, and numerous others.

The subjects considered in the papers, eleven in number, are certain phases of early Spanish architecture; little known works by Italian primitives, Giotto and Michelangelo; frescoes in two medieval churches in France and Italy; the chalice of Antioch; Martin Milmore, a little known American sculptor of the 19th century; Arhats (primitive Buddhist apostles) in Oriental art; and a theory of aesthetic values. There are more than 150 photographic illustrations.

Having been intended for studies, the papers are written in such manner as to be thoroughly comprehensible to a novice; there are no labyrinths of thought wherein one may be inextricably confused. Hence the book is an excellent one for reference in public and college libraries.

PRACTICAL PICTORIAL COMPOSITION, by E. G. Lutz. Published by Charles Scribner's Sons, New York. Price, \$2.

Why certain pictures possess permanent artistic value, and continue to appeal to each successive generation, is explained in this business-like little volume, setting forth the principles of construction. It is profusely illustrated with pen-and-ink drawings of famous paintings, easily recognizable despite their diagrammatic treatment. It would be a valuable text-book for high-school and college courses in art, in which at present, so much time is spent in considering lives of painters and "stories" of pictures, and so little upon methods for real appreciation of art. The author classifies paintings not only according to constructive framework, but to tonality as well.

F. S. B.



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IN THE NEW YORK GALLERIES—JULY

During the winter season many dealers rent their galleries for one-man shows and group exhibitions. In these exhibitions the galleries have small opportunity to express their own judgment in art matters. But during the summer season they bring forth paintings from their own stock, and in some cases the exhibitions on view show true discriminatory selection and the careful cullings from years of experience in the art field.

At the Ferargil Galleries, 37 East 57th Street, is an exhibition of work by American painters and sculptors. Among the paintings especially to be noted is a landscape by Ernest Lawson with his usual ponderable large masses in the composition fretted with delicate markings and a bloom of color making a painting of rare beauty.

The Ehrich Galleries, in their beautiful new building at 36 East 57th Street, show old masters. Mrs. Ehrich's collection of objects of art and furniture is particularly effective because of the charming vista of three galleries, the last filled with garden furniture and luminous with Venetian glass placed near sunny windows.

The Keppel Galleries, 16 East 57th Street, continue their exhibition of contemporary American etchers, including work by Heintzelman, Roth, Woodbury, Hassam, Eby, McLaughlin, Winkler (who shows some very lively street scenes of San Francisco).

The Knoedler Galleries, 14 East 57th Street, have, as their summer exhibition, work by American painters, including Bellows, Betts, Carlton Chapman, Rockwell Kent, and Childe Hassam.

Paintings by French artists may be seen at Durand-Ruel, 12 East 57th Street. A new landscape by Guillaumin, particularly vigorous in color, is included in the collection.

The Milch Galleries, 108 West 57th Street, have arranged a large exhibition for this month, including work by Childe Hassam, Fromkes, Bellows, Hayley Lever, Sydney Dickenson, Abbott Thayer, Bohm, Twachtman with one quaintly titled "The Pink Pool," Inness, Murphy, Felicie Howell, Sigurd Skou, and John Noble's large painting called "The Wreck"; also sculpture by Malvina Hoffman, Harriet Frishmuth, Stirling Calder, Gleb Derujinsky, and Janet Scudder.

The galleries of P. Jackson Higgs, 11 East 54th Street, which are divided into various departments almost as a miniature museum, have their second floor given over to Renaissance and Gothic art, the third floor front gallery is devoted to classic material, the middle gallery to Mohammedan ceramics, textiles, etc., and the rear room is given to Chinese pottery and sculpture. Paintings by the old masters may be seen on the fourth floor, and the top floor, called the "museum floor," has on view Persian tiles, Spanish and Italian mosaics.

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Scott and Fowles, 667 Fifth Avenue, have important paintings of the XVIIIth Century.

At the Babcock Galleries, 19 East 49th Street, may be seen paintings by American artists of the early school and also contemporary. Among the older painters one finds a charming small landscape by Blakelock, one by Inness, "September" by J. Francis Murphy, "Scene in Keene Valley" by Homer Martin, to mention but a few; included in the contemporary group are Bogert, Couse, Eugene Higgins, Ernest Lawson.

The Grand Central Galleries stage exhibitions in two places this month. One large exhibition of paintings and sculpture is to be opened with the assistance of society leaders in Newport. The other exhibition is to be held in the galleries in Grand Central Terminal; here will be shown portrait busts by Anna Coleman Ladd. Among her sitters of particular interest one notes Raquel Miller and Pavlova. The exhibition of work by Luis Mora is to continue until the 17th.

CHANGE OF ADDRESS

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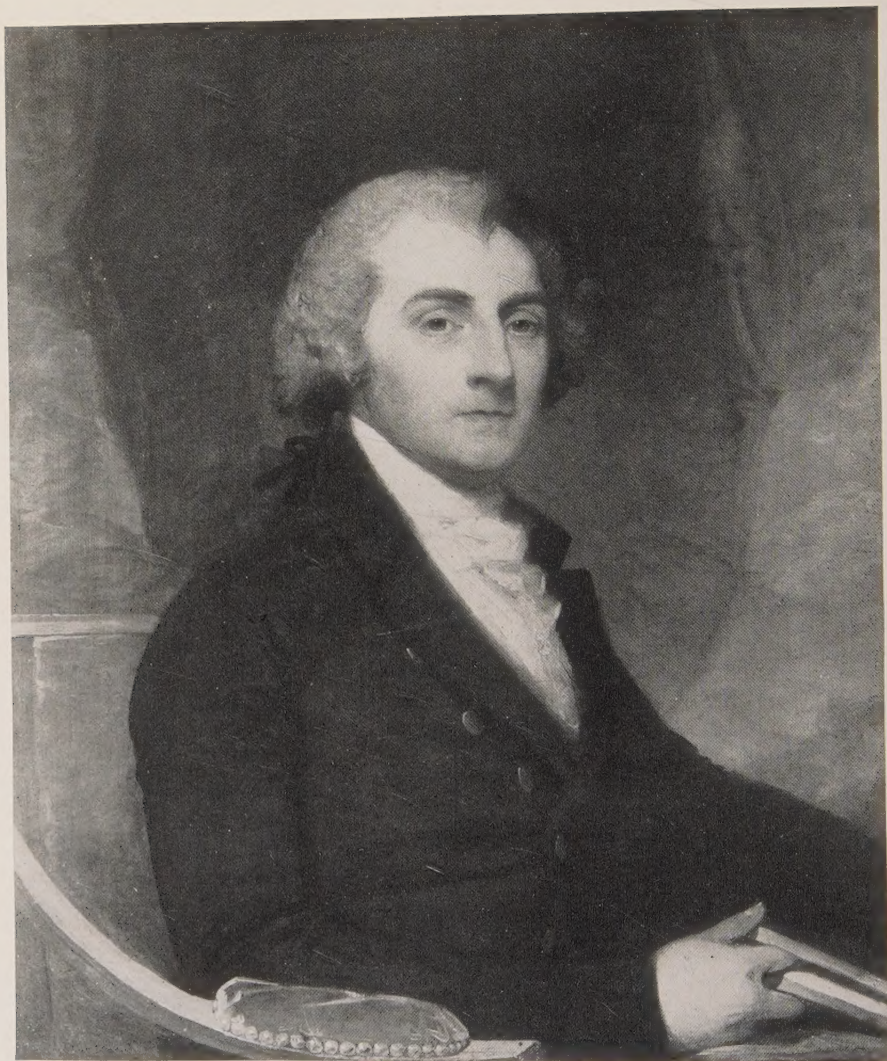


Stuart's portrait of William Thornton, which, through the courtesy of the present owner, Mr. Thomas B. Clarke, of New York, is reproduced as the frontispiece to this number, was painted in 1803, probably in Washington.

William Thornton was the architect of The Octagon, now 1741 New York Avenue, Washington, D. C., which was designed as a private residence for Colonel Tayloe. This house was built in 1799 and is practically unchanged today. In 1814 after British troops had partially burned the White House, the Octagon was occupied for a short time by President and Mrs. Madison, and it was in this house, in the round room over the front hall, that the treaty of peace with Great Britain was signed. In 1900 the house was purchased by the American Institute of Architects by whom it is still owned and carefully preserved. It is in this building that the American Federation of Arts for the past seventeen years has had its headquarters.

William Thornton also designed Tudor Place in Georgetown, built in the early years of the 19th century in Georgian style and still occupied by the descendants of the original owner. But he is perhaps most distinguished as the designer of the United States Capitol, his original design having later been embellished and enlarged successively by Latrobe and Walters.

Thornton was not a professional architect but a man of extraordinary taste who, like Jefferson, had given much time to architectural study. He was the first United States Commissioner of Patents and served in this capacity the last years of his life.



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